

Supervisor Ella Hill Hutch dies; was first black woman elected

San Francisco Supervisor Ella Hill Hutch, 57, was found dead in the bedroom of her Alamo Square flat last night. She apparently died of natural causes. She had been in bad health for some time.

Police checked her home at the request of Mayor Dianne Feinstein when she failed to appear at a finance meeting Wednesday and did not answer her telephone all day.

John Molinari, president of the Board of Supervisors, was concerned because she usually left notice when she would be unable to attend a meeting.

Police were let into her residence at 351 Scott St. by a neighbor. They found her dead in her bed, wearing a nightgown. Books were at her side, and the lights and television were on.

Hutch, elected last November, was the first black woman to serve on San Francisco's Board of Supervisors.

Mayor Feinstein and seven supervisors announced her death at 8:40 last night at a quickly organized meeting at City Hall.

"She was a warm and wonderful person," said Feinstein. "She cared very much about the city and about the people of the city."

Supervisor Lee Dolson said, "She had a loving heart and she gave it to the city."

He said Hutch was exhausted and worn out from a month-long bout with pneumonia. She had spent December at Kaiser Hospital. Twice last year she was taken to the hospital after suffering fainting spells.

Hutch had been a heavy smoker for many years, but stopped smoking after she got pneumonia.

A native of Hollywood, Fla., Hutch had been elected twice to the Board of Supervisors, first in 1977 as a representative of District Four, and last November as a supervisor at large.

Mayor Feinstein announced she would appoint a successor after Hutch's funeral services. There are three years and 10 months remaining in her term.

No funeral arrangements have been made yet. Feinstein announced that City Hall flags will fly at half-staff for the next 30 days in Hutch's memory.

Hutch served as vice president of the finance committee, and chairwoman of the Fire, Safety and Police committees.

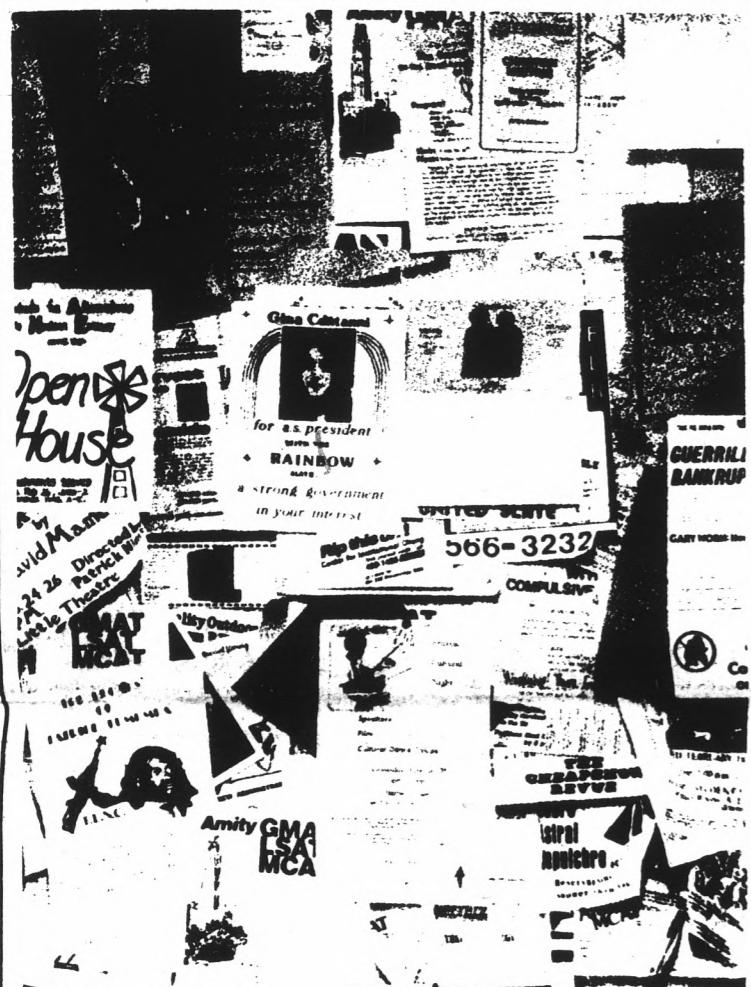
She attended the regular Board of Supervisors meeting Monday and rode in Saturday's Chinese New Year parade.

San Francisco State

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Thursday, Feb. 26, 1981



Bulletin board ads offer misleading jobs

by Paula Abend

Broke and unemployed, a student scans the bulletin boards at school. An ad offers the opportunity to earn more than \$200 a week. The student figures his problems are over. It isn't necessarily so.

Advertisements have been cropping up throughout the university which promise \$200 a week and more for stuffing envelopes. But what Commission Mailers Organization of North America calls "this fine opportunity to earn extra income" is part of what the Better Business Bureau calls "homework schemes."

The homework scam, according to the Better Business Bureau, is designed to get people to write in and pay \$14 for a starter kit for their envelope-stuffing job.

The bureau reports that people are then asked to take out and pay for ads in newspapers as part of their job. Furthermore, what the workers are paid is based not on the number of envelopes they stuff, but on the number of responses their mailings get.

These envelope-stuffing ads and other commercial ads may be posted without prior review on already crowded bulletin boards because there is no SF State policy to regulate postings except in the Student Union.

A sign near the Humanities Building states "the distribution of handbills and circulars . . . on this campus is subject to regulation" under Title 5 of the California Administrative Code. Section 42352 of that code prohibits the distribution of "any advertising handbills or circulars which contain false, misleading, or illegal advertising."

Sgt. S.N. Bennett of the campus Department of Public Safety said that whether or not the envelope-stuffing notices are actually "misleading" is probably a legal question. He also said he could not take any action on an advertisement unless a complaint had been issued to his department. No such complaint has been filed.

Section 42352 also states that the distribution of written or printed matter is subject to reasonable directives issued by the campus president.

However, Larry Bliss, director of Student Activities, said, "I don't know that there is a policy for posting on bulletin boards other than those in the Student Union."

The Student Union's policy prohibits off-campus commercial advertisements on its bulletin boards. Students working at the information desk are responsible for policing the boards.

Although Bliss had printed a memorandum setting forth policies to be followed by non-students posting notices elsewhere on campus, he said there is no one responsible for enforcing these policies.

Besides, Bliss asked, how do you tell who is a student?

According to Allen Willard, assistant to the provost, individual departments have jurisdiction over bulletin boards in their areas.

Bliss said that while his office was concerned with phony advertising, SF State does not have the resources to hire people to monitor the bulletin boards.

"Another side of the issue concerns academic freedom and the uninhibited flow of ideas. There is a censorship role that goes along with the monitoring," warned Bliss.

Had the envelope-stuffing advertising been brought to Bliss for approval, he said he would have taken the matter under consideration. Bliss said the manner in which other universities handled the situation would help him to decide what action to take.

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On location: Filmmaking in the Bay Area

— See Centerfold



PHOENIX

Ex-Gator grid star slain

Shooting of former 49er a mystery

by Bruce Monroy

Former San Francisco 49er Bruce Rhodes, 28, who played football at SF State from 1971 to 1974, was shot and killed and his wife critically injured Monday night near Candlestick Park.

The gunman is still at large.

Police said Rhodes' 26-year-old wife, Iris, was shot three times. She told the first police officers at the scene that she and her husband had driven from their home in Burlingame to a house at 1178 Quesada Ave. in the Hunters Point district at about 8:55 p.m.

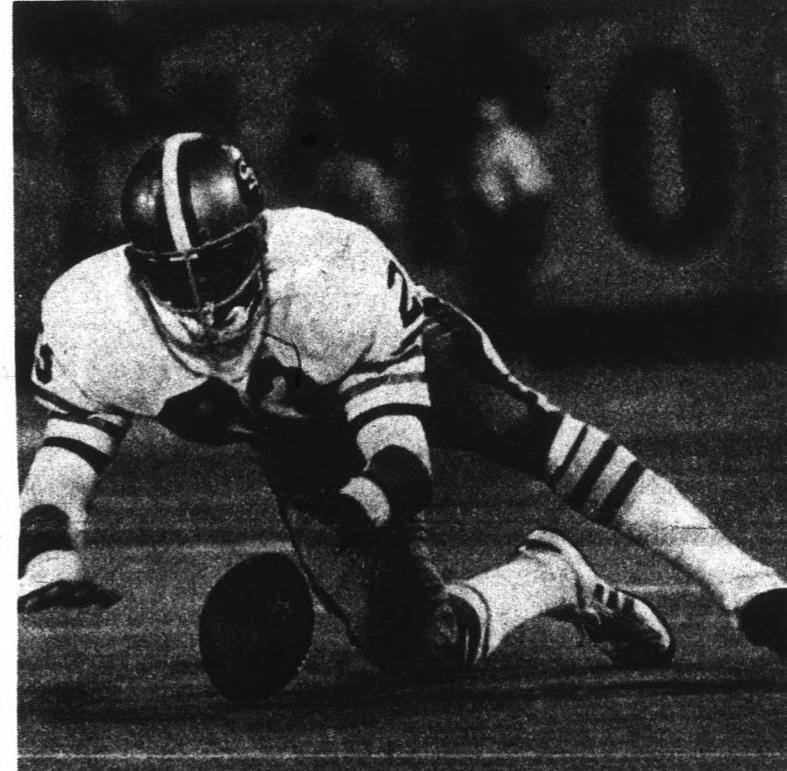
Police found a small amount of cocaine, "probably purchased for personal use," and more than \$200 in cash on Rhodes' body.

Police speculate that Rhodes' death may have been another drug-related, execution-style murder, much like what police suspect may have been the fate of MUNI driver Winfred McGee, who was shot Feb. 5.

Alameda County authorities have attributed a rash of recent execution murders to a power vacuum in drug-trafficking left by the Hells Angels motorcycle club since many of its new members were indicted in the last two years for various crimes. Word has it that new drug traffickers are trying to establish their own grisly reputations through the murders.

One unnamed police source suggested the gunman may have tried to kill Rhodes' wife as a further display of intimidation.

Rhodes' wife told police she heard shots from in front of the house as



Former SF State football player Bruce Rhodes pounces on a fumble in a San Francisco 49'er game during the 1976 season.

Rhodes approached it. As she waited in the couple's Volkswagen, she said, a bearded man wearing a blue down jacket and a tan cap, about 19, ran out of the house and fired several shots at her, hitting her once. She ran from the car, screaming and bleeding, around the corner to a home on Hawes Street.

Police said witnesses at the Hawes Street address saw her fall on the floor of the living room after she broke the door hinges with the force of her shoulders. She was followed by the gun-

man, who shot her two more times and fled, apparently in a black and white car that had been parked in front of the house.

Police arrived to find Rhodes lying dead in the driveway of the Quesada address. Mrs. Rhodes underwent surgery for five hours at Mission Emergency and is expected to recover, according to police.

Homicide Detective Frank Falzon said persons at the Quesada Street house denied that Rhodes entered the house

and have also claimed they did not know him.

Apparently Rhodes had financial problems. A trucking business that he recently established, called BNI Enterprises, was struggling to get off the ground.

After a brief football career, Rhodes and his wife bought a house in Burlingame. Shortly thereafter, according to San Mateo County court records, Rhodes became aware of major problems in the house's plumbing. He successfully sued the former owner last October for \$18,000, but he was having trouble collecting the money.

Rhodes signed as a free agent with the 49ers in 1976 under Coach Monte Clark. He became the fifth defensive back in the "nickel defense," used in passing situations, and started six games in place of injured players that season. He led the team in interceptions with three and ranked eighth in the National Football Conference in punt returns with an 8.9-yard average.

Rhodes was "totaled" in the second exhibition game of the 1977 season, breaking two bones in his left leg and dislocating his elbow. Former 49er Bruce Taylor said he had heard Rhodes' bones break all the way from the sideline, as Rhodes hit the turf violently while trying to block a punt.

"He was a great player," said Gator Coach Vic Rowen of the San Francisco native. "He was one of the finest men I've ever known. I had great respect for him."

Rhodes never regained his speed after his injury, and according to Rowen had since walked with a limp. The 49ers, who listed Rhodes as the "biggest surprise on the 49ers' team last season (1976)" released him before the 1978 season.

Clark liked Rhodes, however, and when the coach went on to the Detroit Lions, he took the hobbled player with him.

— see page 10

New plan for emergencies

Evacuation drills scheduled here

by M.J. Barnett

It's Monday morning. You're sitting through a lecture, trying to stay awake. Suddenly, you hear a fire alarm and the instructor tells you to evacuate the building. Would you know what to do and where to go?

During the next six weeks, SF State students, faculty and staff will be required to take part in campus-wide evacuation drills, as part of the Department of Public Safety's new program to prepare for emergencies.

"It won't be the time for emergency drills here, but it will be the most extensive," said Henry Queen, coordinator of environmental health and occupational safety. There have been smaller drills in the past.

"Drills are absolutely critical in the long range in saving lives, and they shouldn't be taken lightly," said Jon D. Schorle, director of Public Safety. "They should be considered serious business."

"Our biggest concern in terms of fire in percentage of hazard is the residence halls," said Schorle. He said the dorms go through regular evacuation drills.

But Donald Finlayson, director of housing, said "We're not very proud of them. They way we've been doing it is by having false alarms," he said. They take place about once every two weeks.

The dorm residents' response to the false alarms is nonchalant. Finlayson said that at the start of each semester, new students respond, but after a while, they just ignore them. But the depart-

ment and residence hall officials do not ignore them. They react to every false alarm.

Finlayson said that because all exits are well-marked and used by dorm residents, the students are aware of what to do in case of fire.

Of the people who set the false alarms, Finlayson said, "We catch some of them. They get their butts thrown out and are taken downtown and prosecuted."

Queen said false alarms are "our biggest problem. They put their fellow students in total jeopardy."

Finlayson also said total evacuation of the dorms is not always right.

"That sounds terrible, but the fire department is not sure they want all those people trying to get out while they're trying to get their equipment in. Only a freak fire would necessitate complete evacuation," he said.

He said that since the dorms are concrete structures, the fire would be localized. The dorms have just been equipped with loudspeakers that would be used to direct evacuation.

An emergency preparedness program is not new to SF State. It is required by law. The new program, which includes a revision of the emergency procedures bulletin, has been in the works for months. Schorle said the program is not the result of the Las Vegas fires. "But," he added, "it comes on the heels of a couple of disasters, and we hope the general consciousness of the campus has been raised a bit."

The new booklet on emergency pro-

cedures is being distributed to department heads, who in turn plan to distribute them to faculty and staff.

Faculty and staff will be expected to play an important role in an emergency.

"In clearing the building," said Schorle, "staff will go through, starting at the top, and inspect to make sure that all areas have been evacuated."

During the drills, staff will also be responsible for assisting the handicapped. The department has consulted Carol Bastian, director of the Handicapped Students Services Center, to work out a system for their evacuation.

"In a real emergency," said Queen, "students as well as faculty would have to assist disabled students. Wheelchairs should go with the disabled person. That's important, because they'll need them once they get outside."

Queen said no elevators are to be used during drills or in a real emergency. He also said that during drills, disabled students should be escorted to the staircase, but should not be carried down the stairs.

"The role of the Department of Public Safety," said Schorle, "is not to go in and carry out disabled persons. They've got to be helped out by their classmates."

Carrie Gagliardi, a disabled student confined to a wheelchair, said she is concerned about the problem of emergency evacuation.

"What disabled students need to do," she said, "is to be in communication with people in their classes who could assist them in an emergency. I have that relationship with people in my classes."

The department is testing the campus alarm system. "With an alarm system as big as ours (there are 400 alarms)," said Schorle, "the potential for electro-mechanical failure always exists. We haven't had any major problems, but that's why we test them."

During the month of March, the department will test every pull box on campus.

Schorle also said the department is in the process of bringing all of the elevators on campus up to code.

Before the evacuation drill, Queen said a "Hot News — Fire Survival" bulletin will be distributed on campus. He asked that everyone read it.

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This Week

today, feb. 26

Jon Steubbe of the World Business Center will speak on U.S. and Japan Relations in the Student Union Room B-112 at 3:30.

The Gay and Lesbian Campus Community meets today at noon in Student Union Room B-118.

Karen Faust of Guadalajara, Mexico, will be displaying her batik art works in the SF State Art Gallery in the Student Union through March 6.

A student ceramic competition also is on display in the Student Union Art Gallery through March 6.

Visiting poets Marilyn Krysl and Paul Hoover will read from their works on Thursday, Feb. 26 at 12:30 in the Barbary Coast.

friday, feb. 27

KSFS T-shirts are on sale today from 11 a.m. to 2 p.m. in front of the Student Union. \$5 each.

Kwame Toure (formerly Stokely Carmichael) will speak on "The Role of the African Student" in the Barbary Coast from noon to 3 p.m.

Helen and Howard Boatwright give a recital of 20th century music for solo violin and soprano at 8 p.m. in Knuth Hall. \$3 general admission, \$1.50 students and senior citizens.

"Human Rights, Who Cares?" will be the subject of a meeting of Amnesty International from 4-5 p.m. at the Rising Spirits Cafe.

sunday, march 1

The School of Creative Arts presents a concert honoring Hermann Reutter's 80th birthday at 3 p.m. in Knuth Hall. The program includes works by the German composer, librettist and vocal coach. \$3 general admission, \$1.50 students.

monday, march 2

A film dealing with sterilization abuse in Chicana women, "Blood of the Condor," will be part of a program about women's rights presented in the Barbary Coast from 11 a.m. to 2 p.m.

A Laser Videodisc film: "Smoking: How to Stop" will be shown today through Thursday at noon and 12:30 p.m. in the Student Union Sub-120.

wednesday, march 4

"Gathering for Ritual" is an ecumenical service that will be held from 5 to 6 p.m. in the Rising Spirits Cafe.

A class in how to watch TV

Analyzing the sitcoms

by Susan Kaye

9:10 a.m. Class begins.

Professor Arthur Hough walks into the classroom, cup of coffee in hand, cigar in mouth, and begins taking bulging manila folders out of a large box.

In Room 42E of the Creative Arts Building, where a class called Influences of Television Situation Comedy is taught every Friday morning, two television sets are perched high on shelves built into cabinets on either side of the room. A videocassette recorder sits on a table in wait of the day's lesson.

As students begin filing into the room, they see the videocassette recorder and sit among themselves. They have been promised a show and today must be the day.

"I told my friends, 'You guys are dumb for taking academic classes, I watch TV in my class,'" a voice whispers from the back of the room.

Hough confirms the rumor that the class will be seeing the show today, but first last



"Formula," he says, answering his own question.

"Read the episode for your assigned sitcom. If there are lots of mother-in-law jokes, write that down. By reading 50 or 100 episodes, you will see the repetition coming up over and over again. Go back and try to establish that formula."

Hough says he will hand the files out after class and, suddenly raising his voice, he makes it crystal clear that he wants them returned.

"You are not going to graduate from this college if I don't get these back. I'm threatening you. I will spread dirty rumors to your other instructors. I will do everything moral, immoral, legal and illegal to hurt you."

Though you are fairly sure he is being facetious, he is a very large man and appears quite frightening at this moment.

One brave student changes it and meekly ventures, "Do you want collateral?" Everyone laughs. Hough's point has been well taken.

"I am going to show you segments of sitcoms from 'Thirty Years of TV Comedy's Greatest Hits' (a TV show aired last year). After each piece we'll stop the tape and discuss the type of humor involved."

Hough writes the major theories of humor on the board: superiority, aggression, repression, incongruity, surprise, comedy of manners, mechanical superimposition, delight and character.

He then hands out a "Glossary of Techni-

ques of Humor" to each student which he says he "bastardized" from BCA Professor Arthur Asa Berger. This condensed version lists 44 techniques of humor.

"You watch this stuff on TV and never analyze what you see. Let's start analyzing," says the sitcom expert.

The lights dim and Dick Van Dyke and Mary Tyler Moore appear on the screen as Rob and Laura Petrie. The scene was funny in the early '60s and, judging from the audience reaction today, it still is.

The lights are back on.

"What did you see that you could label?" asks Hough.

"Surprise," says one student.

"Incongruity," shouts another.

Hough agrees with both answers and adds, "He's a bumbler. Pure Charlie Chaplin is what it is."

Referring to philosopher Henri Bergson's theory, Hough elaborates.

"We only laugh at the human condition. If we laugh at other things, like animals for instance, it is only when they are doing something human-like."

After further discussion about Dick Van Dyke, the class is perked up and interested and alert in anticipation of the remainder of the show.

Next comes Bob Newhart, who is as thoroughly analyzed as was Dick Van Dyke.

Hough discusses the "comedy of the character" and the length of time it takes the viewer to catch on to the character's role. He

says the actor becomes funny, even when his jokes may not be, when he establishes himself as that character.

"One of the biggest flaws of networks is taking a pilot off the air before it has the chance to build the character," says Hough. "It takes weeks for the audience to observe and for the character to become the part."

"The Honeymooners" is on.

"Pure aggression, that show," says Hough. "Pure male-female clash."

"But who always won?" he asks.

"Alice did," the class choruses.

"You see someone who should be superior to you being put down and it's humorous," says Hough. "Jackie Gleason knows it all and he is put down — pomposity deflated."

When a "Make Room for Daddy" segment is over, Hough confesses, "I never liked Danny Thomas so I never thought he was funny. You don't laugh at someone if there is another emotion involved."

10:30. Twenty-minute break.

"How are you coming along on your 'Gilligan's Island' paper," one student asks another.

Across the room another student is applying his newfound education.

"I watched 'The Jeffersons' last night. That would be aggression, superiority and all that stuff," he says.

Two students carrying on a conversation about "McMillan and Wife" are not analyzing comedy.

"I used to watch it because of Susan St. James," says one.

Hough reappears promptly in 20 minutes and dims the lights.

After three minutes of "Maude," Hough says there is a lot of aggression in the show.

"Another principal technique in this show is bombast. That entire show is done at the top of her lungs — yell, yell, yell," Hough says rather loudly.

When Hough mentions that the class is going to see "The Carol Burnett Show" parody of "Gone With the Wind," it is obvious from the delighted reaction of the class that many have seen it before.

"Why is this piece so funny?" Hough asks when it is over.

And after numerous suggestions from the class, he gives his own answer.

"Good writers, fine actors and magnificent directing and editing," says Hough. "It's perfect timing. It's work. If anyone is weak, you can feel it. It doesn't come off."

11:30. Class ends.

"Now apply what you have learned today to your 'Life of the Show Papers.'

Students gather around their instructor's desk to pick up the precious sitcom episode files. Hough's voice drifts into the hallway as he hands out the material.

"Leave it to Beaver" . . . "The Lucy Show" . . . "The Adventures of Ozzie and Harriet" . . .

Academix

week's lesson must be completed.

For anyone who missed last week, Hough hands out a coding sheet which is a compilation of characteristics of the 398 situation comedies on television from 1948 to 1978. Some of the characteristics include types of plots, settings, origins of the shows and occupations and ethnic groups of the characters.

Hough finishes the lesson with a discussion of the classes of people that can be identified in sitcoms. He defines the categories of classes and discusses the relationships among them.

"Any questions?" asks Hough when he is finished. "I'll be stunned if there are no questions about classes."

There are no questions about classes. The students seem restless and eager to get on with the day's events.

But first things first. Hough calls attention to the massive pile of files on his desk.

The files contain episodes from over 100 situation comedies which he has been collecting for the past four years. They are for the students' use in their "Life of the Show" papers. The class has previously been instructed to write a comprehensive history and analysis of an assigned sitcom.

"What is the most important thing I want you to find out from these files?" asks Hough.

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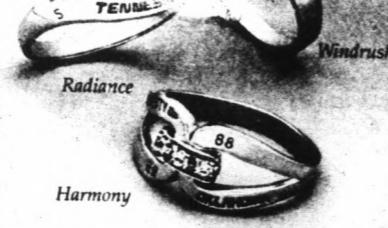
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CAMPUS INTERVIEWS

MARCH 3, 1981

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Fear grips bus passengers, drivers



Eerie night ride on Muni

by Steve Tady and S.F. Yee

The recent wave of violent crime afflicting San Francisco's MUNI system has alarmed and outraged most of the city's residents. Last weekend, "Phoenix" rode MUNI's most dangerous lines during the late evening to monitor the mood of passengers and drivers.

Saturday night's on the MUNI began with the sound of breaking glass.

"I was on Portola Drive, about 100 feet before the light (at the Sloat intersection) in the middle lane, to make a left turn to Junipero Serra," said M-Oceanview driver Todd Lewis Roust.

"The next thing I know, something hits the glass and I've got two broken windows," he said, looking at the shattered remnants of his bus' rear windows. A few passengers were sitting in back at the time, but none were injured.

"It sounded like it could have been rocks. I did not hear any gunshots," said Roust, a six-and-a-half-year veteran of the MUNI. No projectiles were found on the floor of the bus.

Roust could not see, nor guess who could have possibly shot or thrown something at his bus. And at 9:30 p.m. in a supposedly tranquil part of town, he was not wholly prepared.

"Night's O.K. I like the pay (over \$11 an hour), but sooner or later I know I'm going to have to leave this job because of the violence — and the boredom," said Roust, a student at SF State about 10 years ago.

Next stop — the 15 Third St. line.

We boarded at about 10:30 p.m. at the City College station. To avoid unwanted stays at unsightly bus stops, we were lucky enough to have a good friend following us in his car.

The three of us, two reporters and one photographer, took seats in different parts of the bus to avoid being tabbed as nosy journalists. Also, we recruited a rather large friend to ride along with us in case of trouble.

The bus turned on to Ocean Avenue and headed toward Third Street. Two elderly men discussed the recent violence.

"You will very rarely catch me on this line late at night, there's too much crap goin' on at this time of night," said one.

"We're lucky that we don't have to go to the end of the line," his friend replied.

The bus was now on Geneva Avenue and everyone settled down. Most of the passengers were alone and were quite withdrawn.

We cruised to a stop at Mission and Geneva. Three youths along with an apparently intoxicated couple boarded the bus. Immediately, the sound of the Commodores filled the bus. The youths' massive Sony tape machine made the inside of the bus sound like the Cow Palace on concert night. The three young men proceeded to the back of the bus, stamping out their cigarettes along the way. The volume decreased but the youths ignored the small sign that says "radios silent." The driver, 29-year-old Rudy Strickland, did not say a word.

Third Street loomed in the distance and the two elderly gentlemen continued to worry about the ride.

"From here on in it gets pretty rough, this is a really bad area," one said.

"I'd hate to get caught out here. I hope this bus is workin' right," said the other.

The bus stopped at Van Dyke Street and the most polluted pair of the night stumbled on board. A man in his 40s with a half pint of Wild Turkey stashed in his hip proceeded to bum enough change to stay on the bus. He was able to collect the 50 cents quickly because his stench was not very welcome to the giving riders. His partner had a radio that was again ignored by Strickland.

One of the elderly men was clearly disturbed by the new noise that was filtering through the bus. He shuffled closer to his friend and said, "I'd like to jam that damn radio down their throats but you don't dare say anything because they'll bash you over the head with it."

The bus was passing by some of the trashiest streets and most run-down buildings in San Francisco. Bums lined the sidewalks sipping wine and reading crumpled newspapers.

We rolled to a stop at 18th Street and the man with the Wild Turkey decided it was time to get off. He swayed and shuffled in front of the door, and when the door opened he tripped and fell directly out of the bus and onto the dirty sidewalk. Kool

Insight

PHOENIX Thursday, Feb. 26, 1981 3

and the Gang blared in the back of the bus.

The second part of the "radios silent" sign reads "no littering." That part of the sign was also ignored. The floor was almost ankle deep in candy wrappers, old newspapers and assorted garbage.

The graffiti on the 15 line was fascinating. In the back someone had extolled the virtues of such groups as AC/DC, Led Zeppelin, Blue Oyster Cult and the Nazi Party. In response, someone had noted that "white punks on dope suck," also adding that "Cholos rule." Across the face of the entire mess was the word "bong."

A graffiti-based war was being fought on the MUNI.

It may come to an end of the line. Luckily, no major incidents had marred the otherwise disgusting bus ride. Strickland, a two-year veteran of the MUNI, reluctantly answered a few questions.

"Yeah, guys are gettin' jumped all the time. It's been bad lately. We've had a few more cops on board and they even started putting undercover people with us. I think we had one on tonight."

When asked if he was scared because of the recent murder of fellow driver Winfred McGee, he replied, "I'm not scared. That doesn't do any good. If I get dusted, I get dusted. I've got to keep doin' my job."

Strickland then began to take us on a return trip down Third Street. We politely asked if he could stop the bus and let us off as we had no intention of repeating that line. After all, the 22 Fillmore was next. He grudgingly stopped the bus and let us off.

The 22 Fillmore is a fascinating line. Upper-class Marina residents and poor people from the Fillmore must mix somewhere along the line. It was nearly midnight and the crazies were coming out.

Well-dressed Marina people, restaurant employees, punk rockers, and a rowdy group of teen-agers highlighted the early ride up Fillmore. The Marina folks were worrying about what fern bar to go to next, the restaurant people were just glad to be off work, and the punks were singing.

The bus was getting very crowded now and for the first time that night, people were worrying about getting a seat. Ken Ross, a warehouse employee in his 40s hurried to find a seat. He settled in, gave a sigh of relief, and started mumbling to himself. Asked about MUNI violence, Ross had a lot to say.

"I've been hurt several times in or around a MUNI bus. I kind of think it might be bad luck, but I seem to get picked on all the time. I got knifed two months ago on this same line. They wanted money but they only got eight dollars. I guess he was pissed that I was so poor, so the bastard knifed me. Look at that (pulling up his shirt revealing an ugly scar). I don't know. I don't feel safe doing anything in this city anymore. My relatives refuse to come and visit me anymore," he said.

Frank Simpson, a 30-year-old waiter, remembers riding the bus without fear.

"Ten years ago, I would go all over the city at any time and not worry. This recent stuff is scary. There was no reason that that driver. He was defenseless," said Simpson.

We rolled over the hill and down into Hayes Valley. Most of the Marina people had gotten off. The driver, Eduardo De La Cruz, shouted back to the loud group of teenagers. "Hey, turn that radio off and keep it down back there."

The ride down 16th Street was uneventful and we could see our trusty ride tailing us dutifully. An older couple discussed money problems as we drove through Potrero Hill. Everyone seemed sleepy.

It's the end of the line and we're still alive. De La Cruz, a nine-month MUNI veteran, was a willing interview. He is truly scared.

"I've been more alert lately. It's really shitty, they gunned down a MUNI driver for no reason. This gets a little rough sometimes, and even though we have radios and alarms, the response time is too long. I don't feel safe," he concluded.



A MUNI driver ponders the recent violence on buses.

By Charles Hammans

We had positioned ourselves at the bottom part of Mission Street in hopes of catching the 14-Mission.

The bus was remarkably clean. The ensuing stops were filled with people — an odd sight at one in the morning. Before long the bus was packed with riders.

A thoroughly drunk man in his 50s stumbled aboard and only had a single dollar bill. The driver refused to let him on until he produced the proper change. He called out in Spanish to anyone who would listen. A young man from the back of the bus stepped forward and flashed his fast pass at the driver, took the man's dollar, and went back to sit down. The astonished man simply took a seat and closed his eyes. Perhaps he hadn't noticed what had happened.

An exhausted policeman got on three blocks later at 15th Street. He looked like he would be of little help if anything happened. Manny Guerrero was his name and he expressed fear about the new wave of crime.

"Hey man, I'm supposed to be protecting these people and I don't feel safe myself. I think I am a visual deterrent more than anything. I sure as hell wouldn't try and stop a group of kids that had weapons," he said.

The driver yelled "no smoking" to no one in particular. At the next stop, a lady asked the driver if he was running all night.

"I don't know lady, I get off at three and I'm not sure what the next driver will do," replied the driver.

A disgruntled passenger grumbled, "Asshole, can't even give her a straight answer."

The bus was now "standing room only" and the number of intoxicated patrons increased with each stop. The bus came to a sudden stop and the driver got out to talk with the bus driver that was following him. It's very possible that our driver was worried about the strange car that was following him the length of the route. It was our ride.

The end of the line was near. We wondered if some of the passengers would be able to get off the bus under their own power. They all did. We approached the driver.

"Hi we're from SF State and we'd like to ask you a few questions about the recent MUNI violence?"

"I don't want to talk, man, why don't you talk to some of the other drivers," he answered tersely.

We regrouped and thought about which line to ride next. It

was 2:05 a.m. and we decided to ride the K streetcar. We parked the car on Ocean Avenue and while we were waiting for the next bus, the old Buick refused to go when we tried to start it. A good omen perhaps. The mission was abandoned for the evening.

It's Sunday at 10 p.m. Ruby Penn, a MUNI bus driver for almost two years now, is one of 60 women who drive a night shift.

"What do you expect me to say?" she asked. "The job is all right."

In contrast to driver Roust, Penn does not see her job as "boring."

"It all depends on what you consider as boring. I don't consider it boring because you're constantly meeting people of all different backgrounds," she said.

Penn's 2-Clement bus route takes her from the confines of Clement Street in the Richmond district, all the way down Sutter past the Western Addition to Market Street.

"I haven't had any trouble to handle," she said of the recent violence on other MUNI lines. Her bus contained new radio equipment.

Penn, 34, is also a divorced mother of three sons.

"They worry about me," she said, but "all jobs are important."

Like the 2-Clement, the 31-Balboa line was very quiet on Sunday night. Last week, however, it was the victim of the much publicized "shotgun" robbery.

It is about 10 p.m. and the darkness outside is accentuated by the bright fluorescent lighting inside the bus. It makes no stops. There are no people waiting to get on.

The bus briefly follows a light-blue and white police car out of the projects. The five male passengers on the bus, mostly middle-aged, stare out the windows.

The bus eases unevenly down Turk Street, through the Tenderloin and down Market Street, stopping at the Ferry Building terminal. Most of the passengers have already gotten off.

"I don't want to say anything derogatory," said the polite, graying and balding, close-lipped driver, when asked about the bus driving conditions on the 31.

"I never had any trouble," the 15-year MUNI veteran said flatly.

Delancy Street helps addicts regain self-respect

Anniversary celebrated in grand style

by Phil Reser

John Maher, an ex-heroin addict, believes that "trying to cure an addict in the slums is like trying to cure an alcoholic in a bar."

To prove it, he's built San Francisco's Delancy Street Foundation into a powerful center for rehabilitation.

The program, founded in 1971 by Maher, Bronx grade-school dropout, recently celebrated its 10th anniversary at the Hyatt Regency. At least 900 people paid \$100 a plate and those attending included actors Albert Finney, who is expected to portray Maher in a movie about Delancy Street, Mike Farrell, from the television show "MASH," state Assembly members Leo McCarthy and Howard Berman, Cesar Chavez and U.S. Rep. John Burton.

Success at Delancy Street, however, isn't simply a matter of achieving outside status. The transition from weakness and worthlessness to strength and self-respect has counted more.

Sonny Young is one of those people who made that transition. A former thief and drug dealer, he has been in and out of jails for years until Delancy Street came into his life.

"I didn't originally come here to change my life," says Young. "I just didn't want to return to the state penitentiary."

The addict, alcoholic and thief can stay with lawful work while remaining clean of chemicals according to Maher's philosophy. But it takes time, care, instruction and gradually easing discipline.

Since the foundation opened its doors, more than 3,000 people have come in from the streets or jails — over 60 percent on referrals from the courts or probation departments. Currently there are 149 people in Delancy Street, functioning constructively — completely drug and alcohol free.

The \$2 million dollar, non-profit foundation takes its name from the New York neighborhood where struggling im-

migrants settled at the turn of the century.

Dr. Mimi Silbert, criminologist and psychologist, is the executive director of the Delancy Street Foundation and Maher's partner in making decisions for the program. Silbert was born in Boston, got her doctorate at UC Berkeley and spent one year in Paris studying with Jean Paul Sartre.

Before working at Delancy Street, she taught at SF State, a program urging students out of the classroom and into the community. She served as a consultant to several police departments, hospitals and delinquent programs, training staff and police officers to handle human relations.

"Everything else I've been involved in has been a program," Silbert says. "This place is a world, a movement, where everything changes constantly. Change is not a simple function. What we do here is tell people that what they have been doing all their lives is wrong. Then we tell them they're going to have to start doing things right."

"Our model here really is very existentialist. Action determines what you do. If you act the right way long enough, one or two years, those values get internalized."

At the core of Delancy Street's rehabilitation process are eight training schools and businesses. These programs are staffed by residents, and the businesses include a restaurant, a moving company and a flower business.

The program's main objective is the development of self-reliance in the residents and the foundation itself. The program does not rely on government grants for its subsistence, but rather on its own efforts toward self-reliance through initiative and hard work.

Young has helped Silbert set up training programs for the Oakland Police Department and works with deprived children and the poor.

"In helping other people I'm paying back society for the things I did wrong," he says. "My value system was so low



Sonny Young helps new residents adjust to life in Delancy Street.

By Jenny Ahle

before I came here — people killed each other in prison for a pack of cigarettes or a bag of weed. I stopped looking at me and started seeing others. It's like that old concept of the man not having a pair of shoes and feeling bad until he sees a man without feet."

Delancy Street residents attend one of the foundation's schools if they need to finish their high school education and learn a useful trade.

"Many of our people attend City College or SF State," says Young. "Some have become doctors, lawyers, real estate

specialists and police officers. We help pay for school and provide assistance to Delancy Street through our own credit union run by ex-cons."

For people like Sonny Young, the realization of Delancy Street is teaching the residents more than one way of life.

"When people leave here they feel inside they will make it out there," Young said. "The bottom line is that we're like a family, a support system, that each and every one of us depend on."

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Full-time receptionist 9-5 pm. Monday-Friday. Optometric Practice \$4.00 per hour. Must be neat, personable, organized. Typing: 40 wpm. Dr. B. Dong, 2227 Irving St., SF, 664-2909.

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FOR RENT

Room for rent: in Daly City \$200. month, including utilities. 2 Bedroom apartment, call Lynett, at 994-1346, \$200. deposit.

ANNOUNCEMENTS

Pre-dental students are invited to tour UCSF Dental School starting in April. For application and information, contact, Dr. Duncan, Bio 601.

FREE TUTORING: "Fortran Applied to Business" BICS 265 and "Introduction to COBOL" BICS 266. Don't wait till mid-term to get computer science help! Business students, Computer Science majors, or anybody interested in learning about these areas, come to the Student Learning Center, LIB 432, or call x1229 for more information.

HUMAN RIGHTS, WHO CARES? Friday February 27th 3pm, Rising Spirits Cafe orientation meeting of Amnesty International campus network, do you???? 333-4920.

KOREAN STUDENT ASSOCIATION will have 3rd Annual Volly Ball Game on Feb. 28, 1981, (9am-5pm) in the Small Gym, contact: Sung (707) 644-3058.

SFSIRC meeting Wednesday March 4, 5:30 pm, in BSS 115. Speaker: Bob Taylor from PG & E on "Personnel: Past, Present, and Future."

Free computer short course: RNO-PDP's text formatting program for producing attractive essays, resumes, etc. Friday, 2/27, 12-1, HLL 383.

Free computer short course: Run batch SPSS on the new CYBER. Wednesday, 3/4, 1-2, Library basement.

The Laughing Man Institute presents a lecture and slide show on "A New Tradition of Ancient Wisdom." Listen to the wisdom of an American spiritual teacher, Da Free John, California Federal Savings, Noriega & 26th, every Thursday night, 8:00 pm.

PERSONALS

"Life after death," you say? Why wait? Christianity kills! Godless Communists, 55 Sutter No. 487, San Francisco, CA 94104.

Jack: "Pillage: the act of plundering. Plunder: pillage or booty." Cindy.

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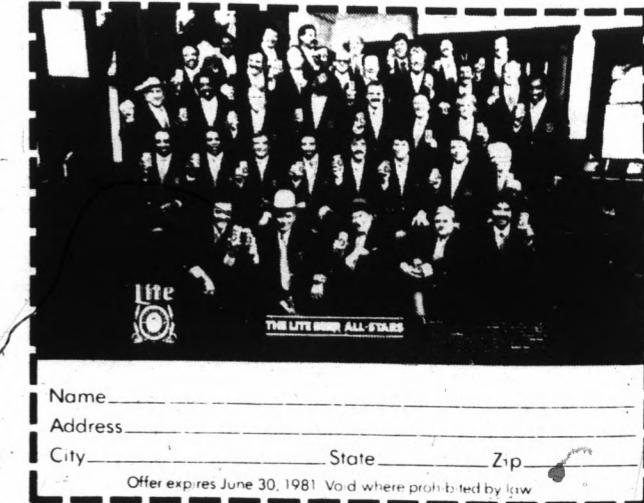
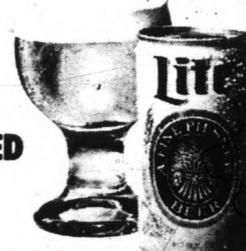
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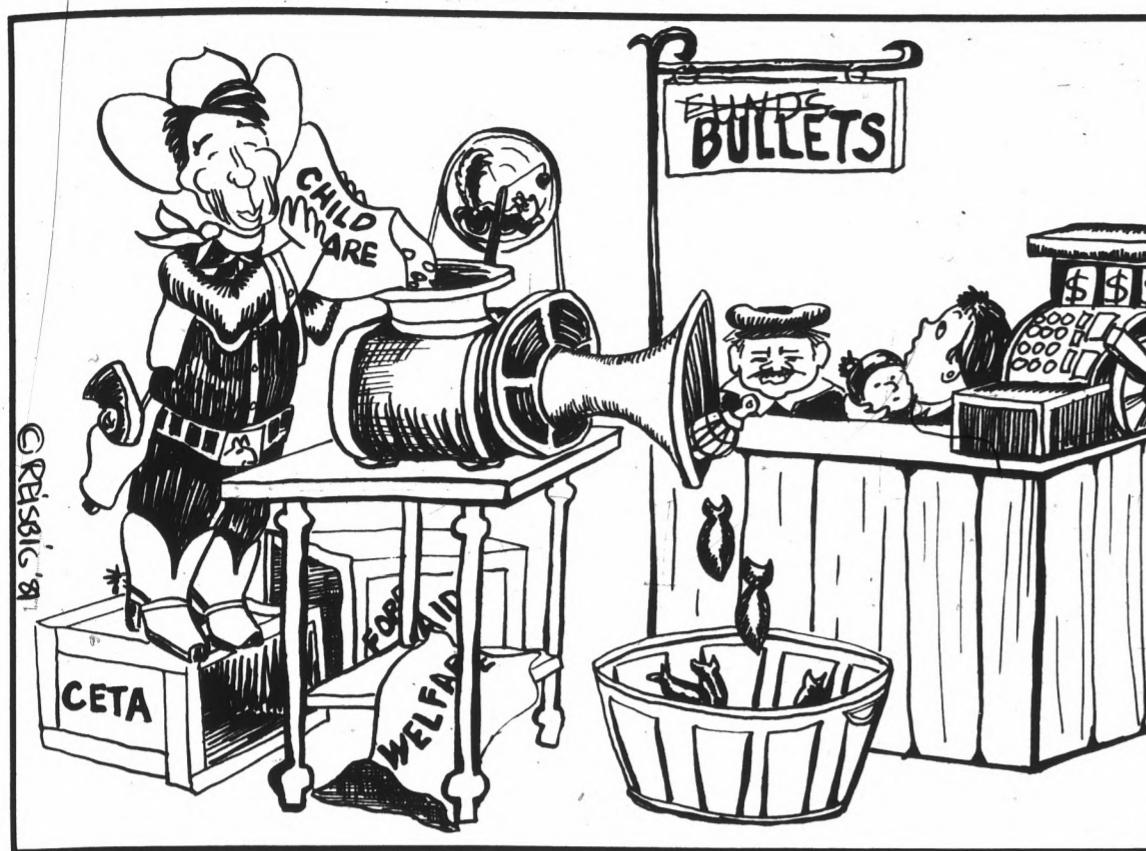
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Opinion



By Jenny Abbe

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Applying a '50s solution to economic woes of the '80s



Lynett Larranaga

There is a story passed around among economics students on campus that reveals how far early industrialists were willing to go to achieve economic prosperity.

In India in the early 1880s, the story goes, British textile manufacturers wanted to penetrate the domestic textile market of India with British exports. There was only one problem. The Indians had a flourishing textile industry that produced superior goods.

After unsuccessful political maneuvers to open up the Indian textile trade, the last resort worked. And it was simpler than Reagan's strategy but a trifle more messy. The British solution was to cut off the hands of the Indian weavers and thus eliminate competition.

Reagan's economic plan has been touted by the press and the Republican Party as a brash program to stave off the stagflation nipping at the economic well-being of the United States.

But at the heart of his "supply-side" economics is the administration's belief that old solutions will solve new problems. Reagan's strategy is similar to that of the 1950s, when the poor paid the price of increased profits for business, the Marines were used to control uprisings in such countries as Guatemala, El Salvador and Lebanon, and the country was united behind anti-communist slogans.

At a time when millions of people around the world are suffering from starvation, lack of jobs and military dictatorships, Reagan's administration has turned its back. Under President Carter precious little aid was given for non-military purposes to the poorest countries. And now that aid will drop even further if Congress approves the cuts in foreign aid.

It almost seems futile to lament the proposed budget cuts. The Democratic Party is in disarray. Without intense public pressure pushing them to stand up to the administration's public relations efforts, the Democrats will probably succumb to political arm-twisting. Already Republican senators are threatening to turn any resistance to the president's program into a campaign issue in 1982.

The Reagan administration is optimistic in its general plan for the country, but when it comes to specifics there is a lot of playing with figures and facts.

Reagan continues to echo the monetarist theories of Milton Friedman, an economist at the Hoover Institution, which argue that the government should play only a minimal role in bringing about social change. He says the "market forces" will regulate supply and demand more efficiently than government can.

But the economic decline during the 1930s was a product of governmental neglect. Although many of the programs instituted by Franklin D. Roosevelt will survive the budget ax, those enacted by Lyndon Johnson in his "Great Society" reforms will not.

The roots of our present situation go further back than the 1973-1974 oil crisis. In the 1960s Johnson took advantage of the boom in the economy to increase military expenditures to finance the Vietnam War while at the same time enacting social programs. It was a two-pronged attack. The North Vietnamese were putting up stiff resistance while riots were erupting in cities from coast to coast.

Johnson refused to make the unpopular decision to increase taxes and instead paid the bills with deficit spending. Johnson gave the people a tax cut which spurred investment and economic growth. But can Reagan pull off the same trick in a period of drastic decline in productivity, an increasing energy bill and recession?

The dramatic increases in military spending proposed by the Reagan administration at a time when America's poor are being told to suffer reflect Reagan's basic lack of concern for human life. Ronnie's boys don't want to be pushed around by a big fish in a small pond like Iran's Khomeini.

But will Reagan's big stick force people into line as he thinks it will? Will people who have no jobs and little food, and who are surviving in stagnant economies in Africa, Asia and South America, respect a government that gives out bullets instead of bread?

The rising crime rate in this country is a good example of what happens when the government neglects the social conditions underlying crime and uses the Band-Aid approach.

You can't measure the benefits of social programs in terms of profit. School lunch programs don't produce a profit in the short run. But in the long run, good nutrition for the nation's school-age children will mean children who can study without the pangs of hunger distracting them.

People also need jobs. After decades of neglect in providing jobs for minorities and the disenfranchised, social programs are a necessary stopgap measure.

The American economy needs to be more productive. We need more jobs, but not at the expense of the poor or struggling countries around the world who can barely feed their people.

Reagan shouldn't set a strategy for the United States that will isolate us from the rest of the world. The United States is only one country in the world economic community. And our allies are not limited to the countries of Western Europe. No longer can the United States promote unlimited expansion for its domestic economy without considering the international consequences.

This government is dependent on raw resources from Africa, Asia and South America. To ensure the continued flow of resources from these countries, Reagan is willing to chop off a few hands. But will it work as it did in the 1950s?

Are Americans willing to send their young people off to foreign lands to fight for oil? Will El Salvador, Iran or Lebanon be the next Vietnam? Or has Reagan planted the seeds of discontent in this country? Will the coalition of forces that existed during the 1960s and early 1970s band together again to fight increased military maneuvers by the United States?

There are indications that they will. On campus, the student committee to aid the Salvadoran revolution, for example, has met with encouraging response from the student community.

The complacency of the progressive forces in the United States during the Carter presidency may turn into radical new solutions with the onslaught of attacks against the poor throughout the world by the Reagan administration.

And the fight is only beginning.

Editorial

Haig misses the point again in El Salvador

The massacre of 300 peasants in El Salvador last May, reported this week in the Sunday Times of London, illuminates the folly of the Reagan administration's policy toward that Central American country.

According to the Times' sources, Salvadoran and Honduran troops cooperated in a "cleaning operation" at the border during which the peasants were herded together and cut down by machine gun fire. Witnesses told the paper that members of a Salvadoran right-wing paramilitary outfit threw babies into the air and sliced them in two with machetes.

"We are killing the children of subversion," the Times quoted a soldier as saying.

It is here that Secretary of State Alexander Haig has chosen to "draw the line" against what a State Department report calls "a textbook case of indirect armed aggression by communist powers through Cuba."

Despite offers by the Salvadoran opposition to seek a political solution in talks with the Reagan administration, the United States appears bent on defeating the insurgents militarily. In addition to increasing military aid — both money and equipment — to prop up the junta, we are expected soon to dispatch increasing numbers of non-combat advisers as well.

Opposition to the U.S.-backed junta in El Salvador, in the official view of the State Department,

is another instance of Soviet expansionism in which Cuba is acting as proxy. We are therefore justified, the argument goes, in stepping up our already considerable military aid to the ruling regime.

Haig's get-tough stance is undercut by a fatal flaw in logic. The persistent notion that revolution is a commodity exported by the Soviet Union to turn people against their governments is largely an invention of the United States' propaganda machine. We have heard it over and over again — in Vietnam, in Iran, in every part of the globe.

There is no denying that insurgents are frequently supported by foreign powers, just as unpopular regimes are boosted by the United States and its allies. But it does not follow that popular discontent with unrepresentative, military governments is fomented by outside agitators.

The massacre in El Salvador is merely one blatant example of the kind of oppression, explicitly blessed by the United States, facing people around the world. If subversion is the mother of the insurgents in El Salvador, repression is the father.

And until the architects of American foreign policy understand that widespread popular discontent with authoritarian regimes reflects, first and foremost, unacceptable living conditions within those countries, our relations with the people of the world will remain hopelessly skewed.

Letters to the editor

Problem solved

Editor: In response to the "Bookstore woes — lack of space" grievance (Feb. 12), I'd like to offer a seemingly obvious solution. Why doesn't the manager of the Franciscan Shop, Mike O'Leary, give priority to quality and essential academic materials, instead of occupying their precious space with such non-essential impulse items as girle (and boy-je, for the matter) magazines, shelves upon shelves of "gift items," last-chance-to-sell records and non-required texts? We can get those at Woolworth's, adjacent to campus!

If O'Leary clears all this junk out of the "bookstore" he may not make as much of a profit, but the store would better be serving the essential needs of the students.

Linda Harbinson

I agree totally with that opinion. I believe that labeling beliefs is like labeling people by their skin color or sex. I believe that trying to tell somebody what they would do if their experience were different is an attempt to deny them the right to their own feelings, judgments and experience. Although Karen and I do not see eye to eye on all matters, I would sleep safer knowing that the people who were offended by Karen's implications recognized it as her right — her First Amendment right — to make those implications whether we agree or disagree. Further, it must be said that instead of simply attacking Karen's beliefs people who disagree should offer some concrete proof or evidence that the situation that is portrayed by Karen is actually different.

T. C. Williams

SYL supported

Editor: We the undersigned supported and/or endorsed the Spartacus Youth League-initiated demonstration on Nov. 19 protesting the acquittal of six killer KKK/Nazis in Greensboro — the only

such protest on this campus. Subsequent to that demonstration there appeared a dangerous and slanderous accusation by the Student Coalition Against Militarism and Intervention (SCAMI) in the Dec. 9 issue of the Golden Gater. In an article titled "Campus political clubs want changes," a SCAMI spokesman charged that the SYL is "a front organization created by the FBI to distract leftist groups." Such a statement could only serve to discredit the important Nov. 19 protest against the racist outrage in Greensboro and create a climate of slander and witch-hunt against the SYL.

While we do not necessarily agree with the political views of the SYL, their honesty and scrupulousness in fighting for the cause of workers and minorities is without question. We reject SCAMI's vicious slander and insist that all leftist, minority and labor organizations must have the right to put forward their views on campus without fear of intimidation.

Signed by: David Montalbano; Rodney Lemos, President, URPE; Mona Du Pre; Carl Maxwell, Coordinator GLCC; Angela Davis, NAARPR; Roberto

Rivera, Chair, La Raza Studies; Alfonso Torres, Adviser, La Raza Unida Estudiantil; John F. Aftolter, President, DSEA, Chap. 196; Gail Sapiro, Women's Studies; Khaled Amin, President, OAS.

Fever cured

Editor:

If there was an "election fever" outbreak on campus this week, it was about as threatening as the Ford Administration's Swine Flu epidemic.

So don't O.D. on Vitamin C!

Lola Barlow

Phoenix welcomes letters from its readers. Letters should be typed and delivered to the Phoenix newsroom — HLL 207 — no later than noon Monday for publication in the following Thursday's edition.

PHOENIX

1600 Holloway Avenue
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Editorial

Features

Arts

Opinion

Editorial</p

Very few beer drinkers can pass this test. Can you?

If you can taste which beer is which, you know beer every which way.



Three major premium beers have three different tastes. But if you can taste that Bud is Bud, Miller is Miller, and Schlitz is Schlitz—blindfolded—you are probably in the top 10% of expert beer tasters. Like to test your taste?

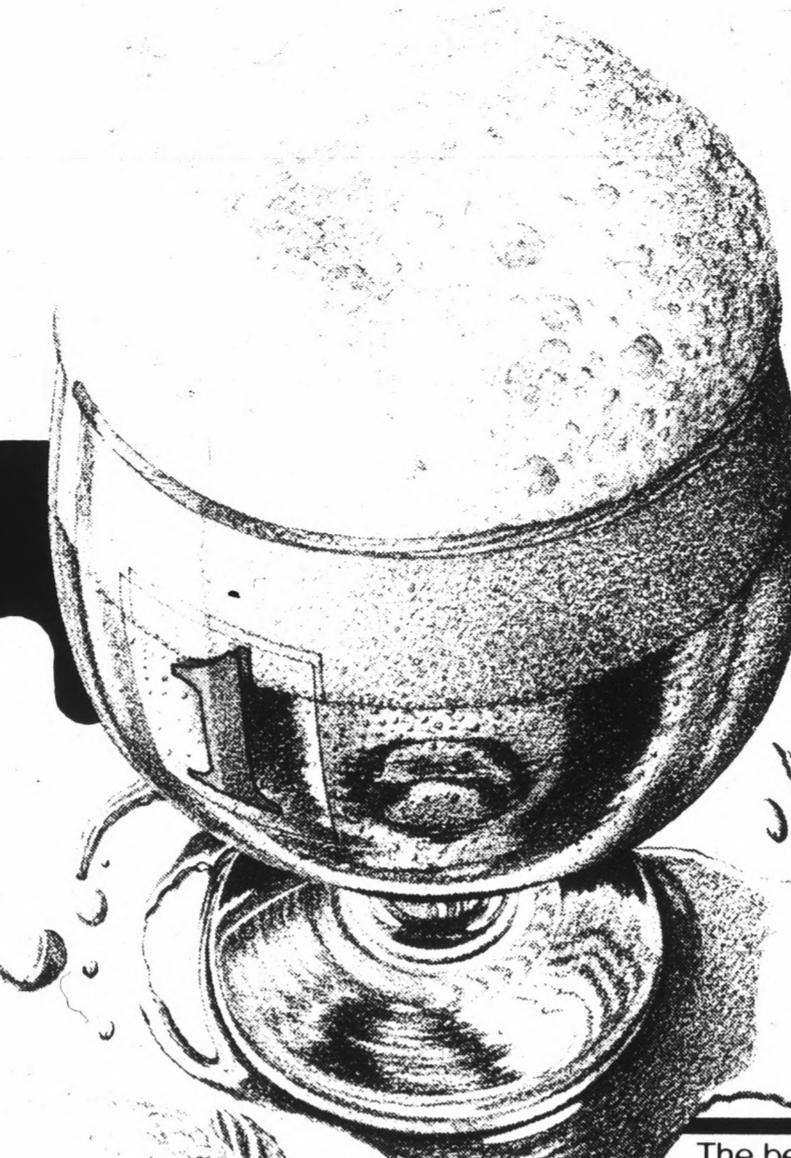
Then, on with your blindfold.

The perfect beer is the beer that tastes perfect—to you.

Have a friend pour all three beers into identical glasses and label them 1, 2 and 3. Now you taste and identify each beer. Whether you guess all three brands right, or all three wrong, you'll know which tastes best to you. Don't be surprised if it's not your brand. To get a better picture of each beer's taste, rate its flavor characteristics from 1 to 10 on the scale at the right.

What makes beers taste different?

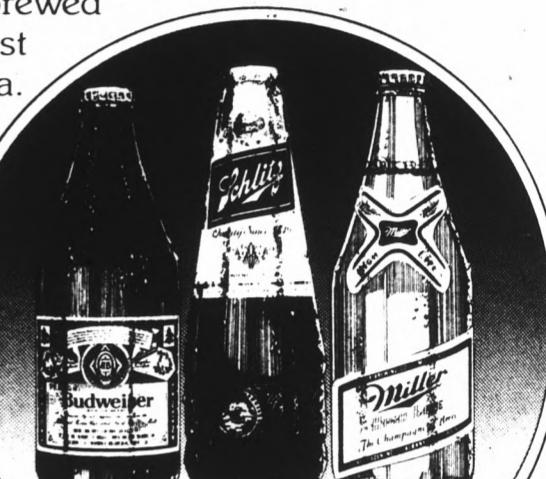
Hops are a major factor. Too much hops can make a beer bitter. Too little leaves it bland. Barley malt is important, too. It gives a beer "body" and adds a mellowness. The balance of the two is what makes a beer taste smooth.



The Master Brewer decides.

The Master Brewer determines how a beer will taste. Brewers are constantly adjusting, experimenting, improving their beers. For example, Schlitz. Three years ago a Master Brewer came over to head up Schlitz. For 40 years Frank Sellinger had brewed some of the best beers in America.

And he came to Schlitz to make his best beer ever.



The best beer is #

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10						
9						
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6						
5						
4						
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Former U.N. Ambassador Andrew Young said here Monday that he may run for mayor of Atlanta

Young assails arms race

by Lynett Larranaga

Former UN Ambassador Andrew Young criticized President Reagan's latest foreign policy decisions Monday saying "we should not be supporting that kind of injustice" in El Salvador where 14 families own about 80 percent of the land.

Young was also critical of Reagan's economic policies because, he said, "If America is to get the economy right, he's got to do more" (than cut social programs and cut taxes).

Young spoke to about 1,500 people in the men's gym as part of a series of events planned by the Associated Students Performing Arts.

The 48-year-old civil rights leader said that Reagan should institute policies similar to those adopted by West Germany. He contrasted Germany's export economy, low military budget, high level of foreign aid and extensive social programs to Reagan's proposed policy of increased military spending.

"We're not going to solve our problems by increasing the number of missiles and our ability to fight the Russians," said Young. He said it is ridiculous to believe that "somehow we are going to be more secure if we can kill the Russians 20 times and they can only kill us 15 times."

Young started off talking about the 1960s civil rights movement, but ended up responding to impromptu questions from the audience and covering a wide range of topics.

When Young started to use the example of Poland to make a point there were cries from the audience to talk about Africa.

"We're getting there," he responded and the crowd, laughing appreciatively, seemed to relax. Amid mutterings of "Uncle Tom," Young justified his political stands saying, "It was all I could do to win some battles" in the UN, citing U.S. non-intervention in Angola and Zimbabwe as victories.

Young credited Reagan's success at the polls on the failure of students, blacks and liberal whites to vote.

He said the goal should be to have a 100 percent turnout of student voters.

Young said the 1960s riots in the northern cities were unproductive, and said the Civil Rights Acts of 1964 and 1965 were the foundation for the gains made in the South.

Influenced by Mahatma Gandhi's ideas of non-violent civil

resistance while a student at Howard University in Washington, D.C., Young told the racially diverse audience that "the upheavals of the North were the incidents that caused the white right-wing reaction that got Nixon elected."

He continued, saying that changes of the '60s were caused by a coalition of students, liberal whites, liberal labor unions and blacks.

Young is optimistic about America's future. He said he is considering running for mayor of Atlanta in 1982.

Young called this period a time for regrouping and said he has seen new courage at a time when people seem to be moving to the right.

"Whoever brought us this far didn't do so to leave us," said the former congressman, who left that post to go to the United Nations.

During the question-and-answer period about 15 people lined up to ask the radical minister questions. Most of those in line used the podium to make their own political statements, with the statements running longer than the questions. But Young seemed to enjoy the students' enthusiasm and encouraged comments.

An Iranian man asked Young to clarify his statements about the success of non-violent methods in overthrowing the Shah's regime. When the man told Young he was an Iranian, the audience cheered and clapped in support of his nationality. This seemed to encourage him and his voice became a little braver, a little surer as he put forth his question.

"The Iranian army was not defeated by superior weapons," said Young. "The Shah was run out by the cultural and religious unity of the people."

"You can mobilize political power, economic power and the power of ideas," said Young. "When they are mobilized effectively, they do succeed."

Phillip St. James, a Stanford graduate, said that he was a fan of Martin Luther King and that Young has "lost some of the fire that Martin had, he (Young) was more clever than emotive." But St. James said that, given Young's background, the speech was consistent with his past actions.

Young said his major accomplishment while at the United Nations was helping make Americans more aware of international issues.

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Nun recalls Salvadoran massacre

by Karen Franklin

A San Jose nun speaking on human rights violations in El Salvador attracted an overflow crowd to the Student Union conference rooms Tuesday.

The nun, Sister Sandra Price, had been detained and questioned by Salvadoran national guard troops for six hours last Aug. 13 while on a fact-finding mission for the San Francisco Catholic Archdiocese.

The guards confiscated her tape recorder that had testimony of refugees in church centers. But because they did not get her slides, she was able to show Tuesday's audience visual evidence of atrocities in the tiny Central American nation. Her appearance was sponsored by SF State Students Against U.S. Intervention in El Salvador, a campus group with about 200 members.

Slide after slide displayed bloody, mutilated bodies scattered on the streets of the capital city, San Salvador. Price said 50 to 60 people are murdered daily by government troops and right-wing death squads who carve their signs onto the bodies. She said troop transport trucks and tanks are a familiar sight on city streets.

Heavy-handed dictatorships have ruled El Salvador since 1932. Two percent of the population — known as the "14 Families" — owns 70 percent of the land. Most Salvadorans are illiterate peasants earning less than \$200 a year; one out of four dies before age 5.

El Salvador's newest rulers seized power in October 1979 and began an immediate terror campaign according to widespread reports. In opposition, populist groups coalesced into the Democratic Revolutionary Front, which claims about a million members in a country of five million.

"What bothered me most was the massacres of children," Price said. "The government says the children will grow up to be subversives, so it kills them." "We documented the massacre of 31 members of an extended family," she said. "They brought



Sister Sandra Price

By Jan Gauthier

Honduras) to tell a Catholic priest what had happened," Price said. "He walked through the mountains and discovered the massacre. The priests and religious of the Honduras condemned it and let it be known on the outside."

"The Salvadoran and United States governments say this massacre never happened," she added.

Price criticized the United States' role, saying, "When your government says it is not responsible, it's like if they said they were not responsible for Vietnam, that it was only the military. The parallels between what we did in Vietnam and what we are doing in El Salvador are really frightening."

Military sources acknowledged that the United States supplies the Salvadoran military with helicopters, guns, jeeps, patrol boats, trucks, planes and the like. She said she has seen no evidence of Cuban arms shipments to Salvadoran guerrillas.

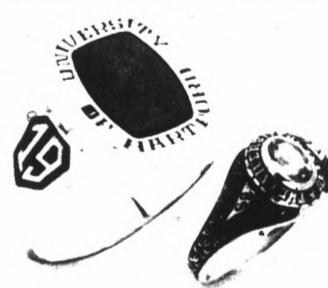
"But that's beside the point," she added, to loud clapping. "Because if the United States withdrew today the government would fall tomorrow, and there wouldn't be any need for anybody to send arms there."

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Kay Boyle speaks at award ceremony

by Lisa Swinarski

Kay Boyle is as active and outspoken in her 70s as she was in her 50s when she taught creative writing at SF State.

She came back Monday to honor the memory of a former colleague by speaking at the Third Annual Herbert Wilner Memorial Award ceremony.

Wilner, the late chairman of the Creative Writing Department, transformed creative writing from a program to a department and "established an air of excellence," according to the present chairman, Stan Rice.

"His integrity, honesty and humor were qualities I had never found before in the academic world," Boyle said. "The department has never been the same without him."

Boyle's bluish-gray hair matched her suit and upside-down carnation corsage. As she stood before an audience of 100 in HLL 135, her voice was soft-spoken, but the spirit that inspired her words was not.

"All my works are political," she said. "That's all I'm interested in."

"But you do it in terms of character, not propaganda," Charlotte Painter, a creative writing teacher said. "It's difficult to write about politics and not write propaganda."

Boyle retains her liberal spirit from the days when she picketed with Herbert Wilner during the SF State strike.



Kay Boyle's reading was greeted with enthusiasm at SF State Monday.

"Yesterday my friends and I were at Glide Memorial Church wearing buttons that say 'Moral Minority,'" she said.

Author of 14 novels, seven collections of short stories, three volumes of poetry, three children's books and two memoirs, Boyle is still fresh with ideas for her current writing endeavors.

The audience devoured all 4,000 words of her latest essay as she read it aloud. "St. Stephen's Green," published in the June 1980 issue of Atlantic Monthly, is part of Boyle's unfinished book on contemporary women.

"This essay is about contemporary Irish women," she said. "It's so difficult to keep American women out of it. The American women in my previous novels

ruined them (the novels). I'll have to weed them out."

But when Boyle finished reading and asked for criticism, the audience could only respond with praise and admiration.

"To me, the essay is about the horror of children who are aware of murder in the streets, the disloyalties of certain alliances," Painter said. "She shows this well with the swans, who are faithful, and the gulls, who are unfaithful."

While interviewing women during her two summers in Ireland, Boyle found

— see page 11

Mrs. Beecher stands fast

by Mary Donnenworth

Poet and former SF State instructor John Beecher fought life-long battles against social injustice. He said he didn't want his life to "wind up as an unproductive struggle."

His vigorous hold on life, a life spent teaching and writing, ended when he succumbed to lung fibrosis last May 11. Barbara Beecher, his wife of 25 years, said she plans to protect his "poetry of survival" from obscurity as she and 50 other former students, associates and admirers gathered together in a memorial service at the First Unitarian Church Sunday.

They met beneath the same San Francisco church stained-glass window under which the poet denounced the blacklist era on Dec. 26, 1950. Beecher had refused to recognize the constitutional leveraging oath and was subsequently fired and sent into a 27-year exile from SF State, where he taught English, social studies and poetry.

As the American flag stood curled behind her, Barbara Beecher's strong voice revitalized her husband's hope for oppressed Americans, the source of his impassioned writings. "Through poetry, art, listening to music, and teaching, John worked to help people face the realities of life," she said.

Beecher's own recorded voice stated this belief with firm and simple language in his poem, "Homage to a Subversive."

The pietists who con your works by
rote forswear you and themselves with
servile oaths to placate golfing clerics,
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hawks, kept Congressmen. Silent they

stand while lying leaders make our name
odious to men, shield tyrants with our
might, huckster new-packaged servitude
for freedom, and dub the peoples' butchers
"democrats."

In 1977, the Beechers returned to San Francisco when the poet was reinstated to his former teaching position. The California Legislature granted no back pay, pension or tenure to Beecher, a sum that would have equaled about \$235,000. Nonetheless, his wife remembers how he relished the personal victory.

Beecher's financial battle is still being waged, with his wife engaged in a lawsuit against the state of California and the university trustees, suing for the 30-year compensation denied her husband. The United Professors of California union is handling the case.

"I am not bitter but I am angry and I must carry on for John. I am carrying his torch now. I know that the state of California helped to kill him, though he lived to the hilt. He was an anguished man," said Beecher.

Beecher is the personification of her husband's heraldic motto, "He lives twice who lives well." Around her neck she wears her wedding ring on a gold chain, a symbol of her devotion.

In compliance with her husband's last request, Beecher will be returning to a house in the mountains of North Carolina to resume her oil painting career. She has not been able to work since 1977, when she finished a small portrait of her husband.

"That painting was a gift to him. In fact his birthday was last month. Colorful primrose blooms were his favorite gift," she said. A tray of them sat near

by

Beecher said she wouldn't miss her native home, San Francisco, though she will be leaving her family and many old friends.

Other admirers sent their wishes to Beecher even if they could not attend the service. One telegram said, "I shall always remember John as a poet of soaring indignation, exhilaration and hope. I remember too, his White man's appearance," wrote author Studs Terkel.

Stanley Stefancic, First Unitarian Church minister, knew Beecher as the native son returning home to Birmingham, Ala. where he worked in his father's steel mill as a teen-ager.

Stefancic read from a poem written for Beecher years ago. "He saw all this and felt the pain and desperation of laborers and saw the good times of the bosses who lived not in the smoke filled valley but in the country club valley to the east."

"I remember him sitting in his armchair reminiscing and raging about what should be done," mused Steve Bassett, who works at the SF State Poetry Center and is helping prepare Beecher's three-volume autobiography.

Bassett also has memories of Beecher's emotional "eruption" whenever the conversation turned to a possible Alexander Haig presidency in 1980.

"If John were alive today he would want all his papers where they were atom bomb proof or at least deep underground," said Bassett. Beecher's wife promises to do the best she can on that request.

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ORIGINAL DEFECTIVE

'Reproductive rights?

Proposed bill bans abortion

by Laura Merlo

Buoyed by the recent success of the Republican Party, whose platform included an anti-abortion plank, several legislators have introduced bills aimed at curbing abortion and teen sex.

Sen. Jesse Helms, R-N.C., and Reps. Henry Hyde, R-Ill., and Romano L. Mazzoli, D-Ky., introduced bills last month that declare "human life shall be deemed to exist from conception."

Instead of trying to pass a constitutional amendment banning abortion which would require a two-thirds vote by Congress and ratification by three-fourths of the state legislatures, passage of a bill would require only a simple majority vote in both houses of Congress.

Such a bill would give fetuses the right to be born and simultaneously set aside the right of an individual to decide whether or not she wants to give birth.

In a 1973 ruling permitting abortion during the first trimester of pregnancy, the U.S. Supreme Court ruled that a woman's privacy rights forbid the state from interfering with her choice about pregnancy. The court skirted the issue of whether life begins at conception or at birth.

Should one of the identical new bills pass, that question would be answered for the court, and the eight-year-old decision would probably be nullified.

Another new bill, this one by California State Sen. John G. Schmitz, R-Corona del Mar, would prevent minors from obtaining abortions without parental consent or a court hearing.

The bill, SB 154, would require any married girl under 18 years old to obtain either written consent from both parents or a court order before having an abortion.

The bill carried two paragraphs allowing doctors to use their own discretion in

Existing law authorizes minors to consent to health care related to "the prevention and treatment of pregnancy" without parental consent, except for sterilization procedures.

Schmitz, who was the American Independent Party presidential candidate after George Wallace was shot, says the bill is intended to enforce a rapport between parents and their children. He submitted substantially the same bill last year as SB 1814.

Schmitz's administrative assistant Marie Gerich said Schmitz is "just opposed to abortion, period." She says abortions funded with public money are particularly abhorrent to him.

Schmitz, together with Sen. John Briggs, R-Fullerton, famous for his anti-gay and death penalty proposals, and Bob Wilson, D-San Diego, no longer a senator, were responsible for legislation provoking a suit the California Medical Association filed against the state this month.

Their new law requires doctors to report all known or suspected sexual activities of minor, unmarried female patients. The doctors group contends this law would breach the confidential patient-doctor relationship and discourage teenagers from seeking needed medical care.

The law was passed by accident. Sen. Omer Rains, D-Ventura, introduced a bill to curb child abuse by making it easier to report. SB 781, passed last August, required police to tell social service agencies of any incident of child abuse and vice versa, so both law enforcement protection and counseling would be available to abused children.

It also provided anyone reporting suspected child abuse with immunity from any possible slander action.

The bill carried two paragraphs allowing doctors to use their own discretion in

reporting a minor's sexual activities. If a girl was coerced into having sex, for instance, the doctor might report it.

Those two paragraphs would have brought the law into line with the standard practice of doctors for years.

A long-standing law says physicians must report violations of the penal code. Knife and gunshot wounds are reported under the law, but statutory rape — sex with a willing girl under 18 — was seldom reported and the law seldom enforced in such cases.

Attorney General George Deukmejian favored removing the unused law from the books. He backed Rains' bill.

After it had cleared both the Senate and the Assembly and was awaiting the signature of Governor Brown, the conservative senators pulled the bill back and deleted the paragraphs about doctor discretion. Both Rains and the attorney general "vehemently opposed" removing those paragraphs, Bob Moore, Rains' legislative aide, said.

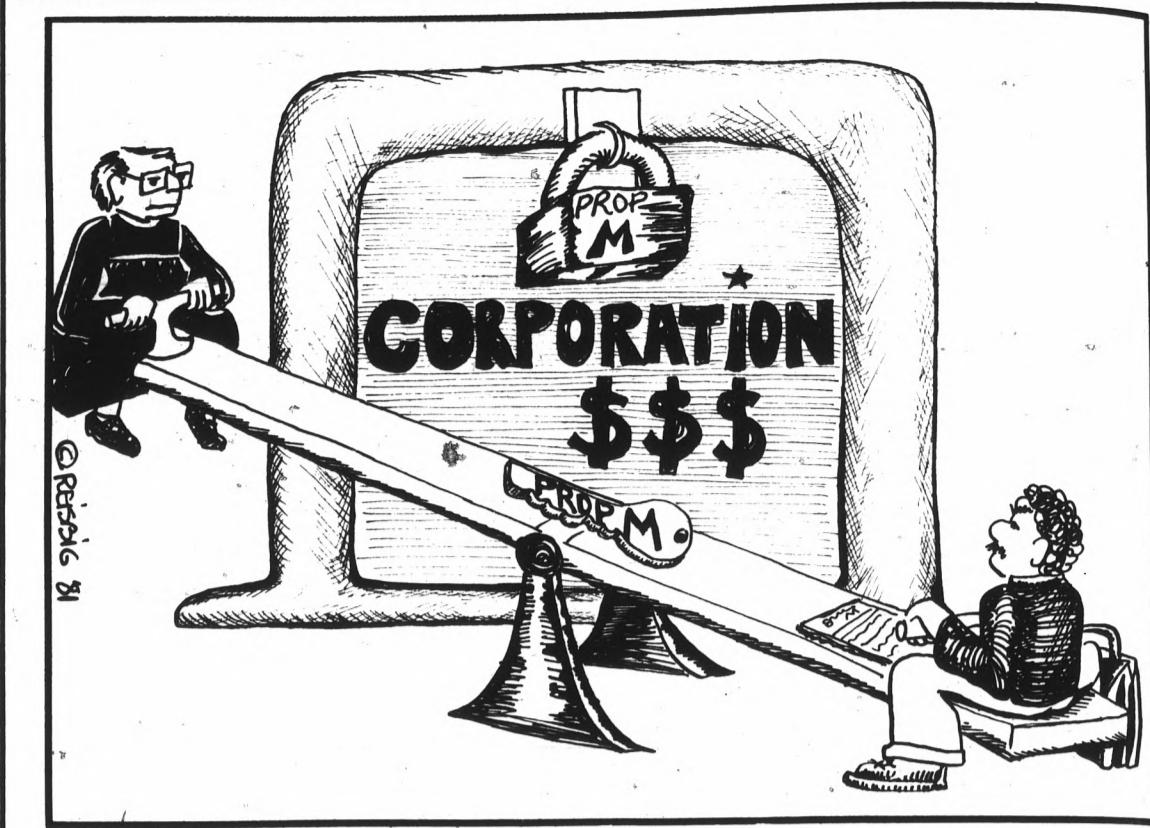
Last week Rains introduced legislation to correct the part of his bill he never intended in the first place.

David Alois, assistant director of legislation for Planned Parenthood Affiliates of California in Sacramento, said "the movement against reproductive rights is a minority movement."

"They are a very well-financed and vocal minority — very well organized — and they know how to push all the right buttons," he said. "They plan to restrict sex education and to eliminate abortion, and the more liberal but inactive people are seeing their rights pecked away at."

He said because Planned Parenthood considers the law unconstitutional, "we are proceeding as we have in the past."

Alois said the group has always encouraged minors to consult their parents about sex, but recognizes that isn't always feasible.



Corporate tax law

Suit says Prop. M ignored

by Stuart Gordon

San Francisco Mayor Dianne Feinstein and the Board of Supervisors have been named as defendants in a lawsuit which could become a landmark case on the extent of municipal government accountability.

The lawsuit, filed Feb. 10 in San Francisco Superior Court, charges that city officials have done nothing to implement Proposition M, the initiative to tax the corporations passed by city voters 113,980 to 93,507 last November.

This is a violation of the city charter, according to Greg Colvin and Marvin Stender, attorneys for the Committee to Tax the Corporations, and the 16 city residents, voters and employees bringing the suit against the city.

Proposition M was a declaration of policy instructing city officials to implement specific laws to increase taxes paid by the largest corporations in the city.

Colvin said the lawsuit is a petition for a writ of mandate, a court order requiring the Board of Supervisors to put Proposition M into effect.

Since its passage, a debate has begun regarding the binding power of a declaration of policy on city officials.

"It is absolutely binding on city government," Colvin said. "By not implementing it the mayor and Board of Supervisors are violating sections of the city charter, he added.

Section 9.108 of the city charter states "it is the duty of the Board of Supervisors to enact an ordinance putting declarations of policy into effect," Colvin said.

Section 9.113 of the charter, he added, states that a declaration of policy becomes effective within 10 days of the official vote count. After that it is the job of city of

ficials to pass ordinances implementing the policy.

"The main point of the lawsuit is that the Board of Supervisors have taken no action at all on this mandate and, in fact, appear to be ignoring Proposition M in their preparation of the 1981-80 city budget," Colvin said.

But City Attorney George Agnost said the wording of the city charter "leaves some questions on whether or not passage of Proposition M actually requires the Board of Supervisors to implement taxes on the largest corporations."

There is no written appellate court decision on the limits and power of a declaration of policy to bind city government, Agnost said.

"There is nothing in the law books. The question, therefore, has not yet been decided by a court of law. That's why this case will be very significant. I'm quite sure that whichever side wins, there will be need for a final appellate court decision," he said.

Stender agrees that the outcome of this case will "blaze new legal trails. There's a lot of reluctance on the part of the courts to interfere with the legislative process. That's why there's not an awful lot of past court decisions on the power of declarations of policy to bind city officials. But what little there is is on our side."

Stender said lawyers will present testimony from city residents, voters and employees underscoring the need for implementing Proposition M to offset the deterioration of city services.

Superior Court Judge Ira Brown granted the City Attorney's request for a continuance Friday. The lawsuit, originally scheduled to be heard in San Francisco Superior Court Feb. 27, is now set for March 16.

Bulletin boards

from page 1

Of three other schools in the California state university system contacted, two have some sort of monitoring system for their bulletin boards.

Celeste Brown, secretary of the Student Activities Office at Sacramento State, said three students, working a combined 40 hours a week, scan the campus boards to ensure advertisements comply with the university's standards.

"They primarily see that notices carry the name of the organization, are current, neat and up to date," said Brown.

Brown also explained that envelope-stuffing notices may be posted, but individual departments near bulletin boards have posted signs stating that these are commission jobs.

At Hayward State no posters for private gain are permitted. Monitoring of the boards is basically left to the building janitors, but "all of us in administration have our eyes open as we walk around," said Dotty MacPherson, a secretary in the executive dean's office.

MacPherson said the administration watches for envelope-stuffing notices.

"We don't want our students to become involved in that," she said.

San Jose State handles its boards in much the same manner as SF State.

Rhodes

from page 1

"He was the kind of guy you wanted to see make it to the top, but he couldn't get totally back into shape after that bad injury. God knows he worked hard to make it," said Clark.

He was a physical education major, but did not receive a degree.

He is survived by his father, John L. Rhodes, a 35-year merchant marine based Japan, his mother, Evelyn, of San Francisco, three brothers, Ashley, Ross and Alvin, and a sister, Willa.

San Francisco Examiner sports columnist Frank Blackman devoted an entire column to Rhodes in his pro football prime. Blackman wrote that everyone around him felt that Rhodes was headed for stardom, but he had one problem: he played too hard.

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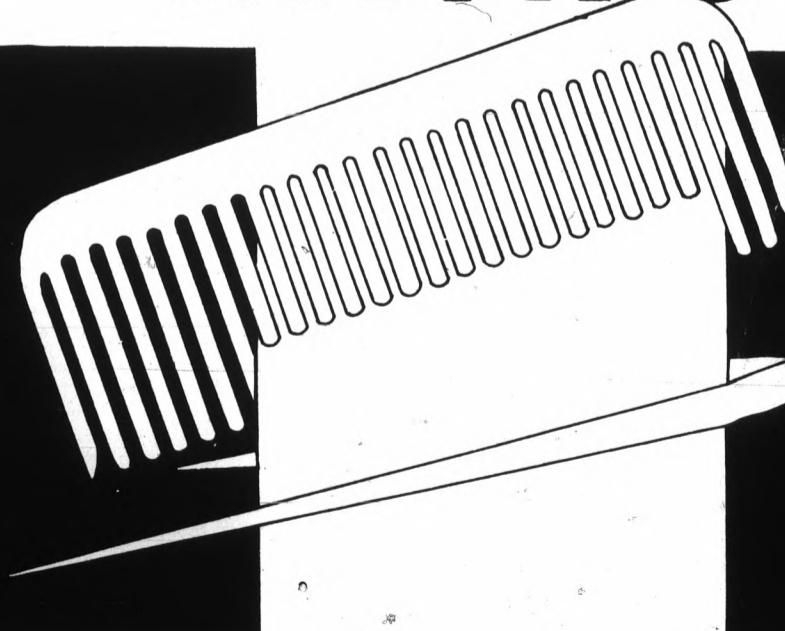
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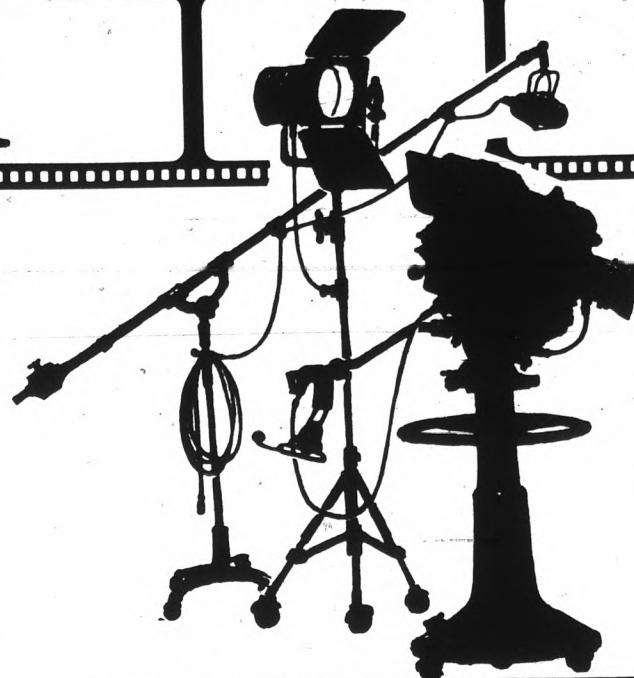
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ORIGINAL DEFECTIVE

Centerfold

San Francisco goes Hollywood



The scenic Bay Area is the newest stage for movie-making

by Michael McCall

The helicopter whirled past the Transamerica pyramid, San Francisco's tallest structure, aiming menacingly at a white-taped target on the roof of the Bank of America building. Seconds passed as the helicopter hovered over the target. Suddenly it dipped and quickly sped away.

"Save it," yelled a burly, pipe-smoking cameraman.

"That's a take," a voice boomed from a crowd of technicians.

A smile escaped from the lips of Frank Carver before he recaptured his serious expression and radioed to the helicopter to repeat the scene.

Carver, director of "An Eye for an Eye," a movie being produced by Frank Capra Jr., will shoot the helicopter scene five more times. He said he wanted to capture "the perfect three-second helicopter shot."

A half-hour after the helicopter headed for the airport, the rooftop set has been rearranged and is ready for another scene. Chuck Norris, who stars in the film along with Christopher Lee and Richard Roundtree, has finished a conference with Carver, Capra and actor Matt Clark, who has a small part in the film.

In classic Hollywood fashion, Carver yells "roll 'em," and Norris rises from a stairwell and walks toward Clark, a stern expression wrinkling his face. Clark, standing at the opposite end of the roof, turns and sees Norris approaching.

"I did it for the money," Clark said, reaching under his tan sport coat and raising a pistol.

"Don't come any closer," he said, his hand trembling. "I won't go to prison, Shawn, I've never killed anyone, you know that. Don't make me kill you."

Norris continued to creep forward.

"Cut," Carver shouted.

"An Eye for an Eye" adds a credit to San Francisco's impressive list of recent starring roles in major motion pictures. Movies such as "Bullitt," "What's Up, Doc," and "Foul Play," have used San Francisco's streets for years, especially to add flavor to chase scenes.

But more motion pictures have been filmed in San Francisco in the last six months than ever before. "An Eye for an Eye."



By Rob Werfel

The production crew of "An Eye for an Eye" checks its equipment while setting up for the next scene.

began filming on Jan. 5 and will finish this week. "Shoot the Moon," starring Diane Keaton and Albert Finney, is currently being filmed in Marin County, with some scenes filmed in San Francisco and Sonoma and Napa counties.

Other motion pictures, including "Chu Chu and the Philly Flash," starring Carol Burnett and Alan Arkin, "Tell Me a Riddle," "Hammett," and "Street Music," have recently finished filming here.

Why San Francisco? "The striking beauty of the city and the nearby countryside," is Susan Olescher's answer. Olescher is publicist of "An Eye for an Eye."

She said San Francisco was a natural choice for the film's location. It needed a scenic city, since much of the action-packed story occurs outdoors, and it needed a waterfront.

Don Levy, publicist for "Shoot the Moon," said the climate is another factor

"We inform production companies of the problems and the advantages of filming in San Francisco, and we help them receive the necessary permits," she said.

Eichman also works closely with neighborhood associations. She said leaflets are distributed in areas where filming is planned to "alert residents of any inconvenience." There are guidelines to protect the privacy and safety of residents, Eichman said.

For instance, chase scenes are now limited to one block at a time, a rule that would have made the famous "Bullitt" chases more time-consuming and expensive to film. Also, production cannot begin before 7 a.m. or continue after 10 p.m.

San Francisco, unlike some large cities, does not advertise to attract film business, said Eichman. "I've always said that the beauty of the city is its best advertisement. But I would like for us to become more aggressive in soliciting the film industry."

Eichman is putting together an economic impact report for the mayor to evaluate how much money the film industry spends in San Francisco.

The San Francisco Police Department also has firm guidelines concerning the film industry. The guidelines were established when Police Chief Con Murphy was appointed.

Sgt. Gary Eppelby, the department's liaison with the movie industry, said the department made the rules when it discovered that police officers were being paid by movie companies to leave their beats to divert traffic from a movie set.

"Now any policeman on duty is barred from offering assistance to a movie company, and if he does he will be dismissed," said Eppelby.

Eppelby also said the department cannot give equipment or technical advice to movie companies. "Chief Murphy wants to make the best use of our manpower, so we deal only with police business. Everything else is taboo."

Potrero Hill is one of the more popular locations for filming car chase scenes.

Ruth Passen of the Potrero Hill Neighborhood House said the neighborhood associations have not taken an official stand on the filming done in their areas.

"I have heard people complain about having to move their cars or park on another block from their own. But others like it because they know how beautiful the neighborhood is."

Eliza Chin, co-director of Chinese for Affirmative Action, said the group has "nothing against movies shooting in

—continued on page 4

Extras: actors or 'atmosphere'?

by Heidi Garfield

An extra usually settles for a brief appearance on the screen as one of many background performers blurred into anonymity by the soft-focus lens. But Klein Schmidt's spot-light film debut was different.

Schmidt was a theater arts major and movie buff at Arizona State University five years ago, with no money to travel during the semester break.

He sent a resume and an 8 x 10 glossy to a local talent agency and was one of 250 extras chosen to appear in the movie "A Star Is Born," starring Kris Kristofferson and Barbra Streisand.

The movie's concert scenes, filmed at ASU's football stadium, required all the extras the first day. The second day the director called 125 of them back, and the third day, 50 extras, including Schmidt, were chosen to return to the set for the remainder of the week's shootings.

Hour after hour, take after take, Schmidt rehearsed the same scene:

He stood next to Streisand as Kristofferson drove a motorcycle onstage, scattering people and sound equipment in his wake. On the director's cue, Schmidt and Streisand ran after the wayward motorcycle and followed it to the edge of the stage, where Kristofferson and the bike careened into the audience.

The moment in the movie that Schmidt remembers best is the close-up shot of him and Streisand peering into the audience to see if the motorcycle rider was injured.

"It was kind of shocking to walk into the movie theater and see that the only two faces on the screen were mine and Babs herself," Schmidt said. "You have an idea that you're going to be in the film, but you never can tell. Your scene might end up on the cutting room floor."

The extra's pursuit of employment in acting roles can be a frustrating and dehumanizing experience. Job opportunities are erratic, even for those with the current "look" and a lot of acting experience.

"Work comes and goes," said Jean Hughes Wright, executive secretary of the Screen Extras Guild. "There's a glut and then a dry period — feast or famine. At any one time, I'd say that 80 to 90 percent of this country's actors are unemployed."

Extras, unlike actors, do not have speaking roles. The exception is in TV commercials, where actors may be used in non-speaking roles if they are the focal point.

Some extras try to find work by looking under the performing arts section in the want ads. The ads, usually placed by small production companies with low budgets, list the dates, times and locations of auditions. Because no other specifications are given, it is not uncommon for 500 hopefuls, as varied in appearance as in their ability to act, to respond to the "cattle call."

Talent agencies offer the most job opportunities for extras, but most agents admit they won't represent clients who have not had prior acting experience. Occasionally an agency will accept an inexperienced extra on the basis of a good photograph and a letter explaining how he or she might otherwise qualify as a client.

There are three major local talent agencies for those who are interested in film or video acting: Brebner Agencies Inc., Demeter & Reed Inc. and Grimm Talents.

The agencies require applicants to submit unretouched photographs and resumes which list training and acting experience. Applicants who pass the initial screening are asked to make appointments for interviews, from which the agency's talent coordinator chooses the new clients.

All three agencies emphasize that they do not charge their clients fees to register; they take 10 percent cuts from the wages of each client's assignments.

Ann Brebner of Brebner Agencies, the largest of the Bay Area talent agencies, says she looks for applicants who possess "ability, talent, experience, vulnerability and the ability to take direction."

"For commercial work," she said, "I look for people who are as easily identifiable to viewers in Indiana as they are to those in New York and Los Angeles."

Ann Demeter of Demeter & Reed says the applicant's ap-

pearance, and background are important, but she emphasizes:

"We agencies are not judges, we're middlemen. Currently, for local commercials, the clean look is in demand. Guys with long hair and beards are just not asked for."

Anaja Talents is primarily a modeling agency, but it also represents extras for TV commercials.

"As a character agency, we look for the widest variety of faces," said an Anaja spokeswoman who preferred to remain unidentified. "When I look at a person's portfolio, there has to be a real communication. I especially look at the eyes. There's usually a message, a dynamic quality. I have to like the person I'm looking at."

A source of contention among extras, producers and agents is whether extras should be skilled actors or just bodies to be used as backdrops for the principal actors.

Dorothy Desrosiers, a film and commercial actress and director who teaches acting at Sankowitz Studios, advises her students not to waste their time working as extras. She says in most cases, experience as an extra will not benefit an acting career.

"As a director, I wouldn't be impressed if you put down on your resume that you'd been an extra in 10 films," Desrosiers said. "It takes a tremendous amount of studying to develop the skills necessary to become a good actor. Being an extra is okay if you've got nothing else to do, but if you want to be a world champion horseback rider, you don't settle for cleaning up horse dung."

Lynn Carey, a former talent agent for Brebner Agencies,

"Being an extra is okay if you've got nothing else to do, but if you want to be a champion horseback rider, you don't settle for cleaning up horse dung."

—Dorothy Desrosiers

says an extra's acting ability is often irrelevant.

"Extras," she said, "are people Muzak. Usually they only are designated for use in background shots."

Although many of the "thousands" of actors Grimm Talents represents are hired as extras, talent coordinator Karen Kaiser says Grimm only represents extras who have proven themselves to be good actors.

"The average extra isn't talented enough to be an actor," Kaiser said. "Our actors get work as extras, but they also can act."

Ann Demeter says anyone can be an extra because being an extra requires no acting skills.

"People in the business call extras 'atmosphere,'" Demeter said. "They don't like the term but that's really

"That kind of philosophy is offensive to human dignity. You get a far more cohesive product if the extras in the film are as professional as possible."

—Ann Brebner

what they are. They have a look but most of them are not serious about acting. A lot of times they're just in it to rub shoulders with the stars."

Brebner, often considered the headmistress of Bay Area talent agents, vehemently disagrees.

"That's their privilege to think that way about other people," she said about her colleagues' comments, "but I will have no part of that kind of philosophy. I think it is really offensive to human dignity."

"You get a far more cohesive product if every actor in the film, whether he plays a waiter in an elegant restaurant or the starring role, is as professional as possible," Brebner said.

As an example, Brebner cited the difficult task facing the extras on location in the movie "Escape From Alcatraz."

"The extras who played the prisoners in that film could have made it or broken it," Brebner said. "It was tough, horrible, physically demanding work. They had to spend a lot of time in that cold ocean. You can't tell me anyone went over there for kicks or just to rub shoulders with famous actors."

Once an extra registers with a talent agency, he or she may then work toward qualifying for membership in one or more of the unions: the Screen Extras Guild (SEG), the Screen Actors Guild (SAG) and the American Federation of Television and Radio Artists (AFTRA).

Kathy McPhee, SEG membership coordinator, says the guild's current membership in the Bay Area is approximately 700. The initiation fee is \$400, with \$36 in semi-annual dues.

Eric Niderost worked as an extra for a year and a half before he was finally admitted into SEG in August. As a non-union extra in the 1978 movie "Invasion of the Body Snatchers," he received \$20 for eight hours of work, while SEG members were paid approximately \$56.

"You can't beat the union for the advantages it provides," Niderost said, "but it's difficult to get into it because of a Catch-22 situation."

Union rules require producers and directors working on union films to exhaust every possibility in seeking union workers before they resort to hiring non-union extras or actors.

If a director on a union film hires a non-union actor or extra, he must notify the appropriate guild and explain why a union worker could not be used. Non-union actors have a difficult time breaking through the union barrier because directors usually find a union actor from among the hundreds who are unemployed.

Christine Anthony was the extras coordinator for "Partners," a low-budget film which began production last year in Berkeley. Work on the film stopped after union extras picketed the set during the second day's shooting to protest the director's use of non-union extras in a film starring union actors.

"It was cheaper to fire the non-union extras and hire union extras than to stop production if our principle actors decided to strike," Anthony said.

Child actors and extras get into film and TV commercials with a combination of good photographs and an unabashed personality. Lynn Carey, who interviewed children for roles in commercials, would ask them questions like, "Are you married?" and "Do you like beer?" and watch their reactions.

"If they laughed or reacted expressively to my questions, we would be more inclined to hire them," Carey said.

Barbara Vallerga, a blonde, green-eyed 11-year-old, is a five-year veteran of TV commercial acting. She has a good reputation as an extra, and averages two or three jobs a month.

Loise Vallerga, Barbara's mother, has four other children, ages 3 to 18, who have been TV and movie extras. She says her son, 18, is more interested in high school sports than in doing another Levi's commercial, and her daughter, 6, would just as soon practice her dancing.

"Barbara wants to be an actress," said the elder Vallerga. "But she could accept it, if it all stopped tomorrow. I've made sure all my kids understand that whether they get a part has nothing to do with them personally, they just might not be the type the director is looking for."



The attrition among extras, particularly non-union extras, is high. Brebner estimates that only three of 100 clients she accepts at the beginning of each year are working for her the next year.

Competition for bit parts in a fluctuating job market forces many extras to abandon work in films and TV commercials for related work in the theater.

Klein Schmidt, 28, has had only one other film role since "A Star Is Born," as an extra in a TV commercial. Now a freelance writer and a member of the One Act Theater Company, he has decided not to pursue work as a film or television extra.

"Anybody can do extra work," Schmidt said. "It was a good experience, I made some money and it'll look good on my resume. But I've decided I don't like being an extra in films. It's a lot of waiting around, and you never really know if you're doing a good job. For me, the bottom line is that after I did it, I discovered it really wasn't that exciting."

Independent filmmakers do it their way

by Annemarie Colby

Mention avant-garde or experimental film and many people will visualize bearded intellectuals, wearing berets, sitting in cafes, discussing the importance of the cinema and the meaning of life.

For some people, especially those whose cultural intake is limited to an occasional rock concert or an annual trip to the "Nutcracker," that stereotype can be enough to keep them away from experimental films.

They may not realize that independent moviemakers are not all intellectuals, and, in fact, the only thing you can really say about them as a group is that they are usually highly creative and independent people.

"The main quality of an independent film," says Carmen Vigil, film curator of Cinemateque, the San Francisco Art Institute's showcase for avant-garde films, "is that it's all done by one person: the camerawork, editing, sound and direction. It's self-produced. A filmmaker is not working for a distributor. He is satisfying his own artistic demands."

It is these aspects of independent filmmaking that keep many artists in the Bay Area and away from Hollywood, giving up a regular salary and the chance for a larger audience for the freedom of total control over production and the opportunity to experiment.

George Kuchar, a well-known local comedic filmmaker, says Hollywood would probably not be interested in him either, although he has been making films for 28 years.

"They would say, 'B.O. (box office) potential: minimal,'" he says, smiling. "You have to like working with a big crew. I never use real actors, I use friends, or students at the Art Institute. It's more comfortable."

Kuchar's films have been described as low-life dramas, or spoofs on Hollywood B movies. The acting is expansive and overdone.

A native of the Bronx who made his first film when he was 11, the 39-year-old Kuchar has developed his own method of making films. He prefers to work in a looser structure than would be possible in a larger Hollywood production. He writes the script as he is filming. Otherwise, he gets bored too quickly with the film.

Kuchar says he always works individually with each actor first before putting a cast together, to make sure everyone is comfortable. And if an actor plays a character differently than Kuchar had originally visualized, he'll change the script rather than tell the actor he's not right for the part.

"I couldn't do that. It would be too rude," he says. "The plot is always flexible enough to change."

"You can't rely on anything — a picture is always filled with surprises. Maybe your main star will get hit by a car or something."

Many authorities on film say the Bay Area is the most active center in the world for independent filmmaking. They hesitate to generalize about popular styles or trends in the cinema because there is so much diversity among independents.

However, Jameson Goldner, film professor at SF State, believes that the most exciting work being done today in film is in personal expression. Independents are free to choose their own themes and many draw from experiences in their own lives.

Curt McDowell is what some people would call an extreme example of one who explores personal issues on the screen. At a recent Cinemateque screening, McDowell showed his new film, "Loads," as well as some of his earlier works. He said he made the films to work out his sexual conflicts and obsessions.

As he explores his bisexuality on screen, McDowell leaves nothing to the imagination. Audience members are involuntary voyeurs to his sexual fantasies.

In "Loads," McDowell films, in sequence, various men he picked up off the street and commissioned to masturbate for him on film. "I wanted to make a film that would turn me on," he said after the screening. He joked that he was finally freed from all those obsessions and "happily married now."

Another expressionist, Barbara Hammer, who received a master's degree in film at SF State in 1975, explores themes of feminism mingled with spirituality.

Her latest films, which will be shown tonight at the Cinemateque, were set in Peru. She said that with "Arequipa," a film about a convent, she set out to make a film, but it turned out to be more like a painting. Hammer describes her films as poetic, lyrical, yet very personal.

Since many of her films have feminist content, she says,



Filmmaker George Kuchar surrounded by memorabilia from his movies.

By Jan Gauthier

they are often shown at women's festivals. Women often remark to her that she should be making political films to combat sexism. She says, however, that documentaries do not interest her. She is attracted to filmmaking partly because it gives her freedom to express her artistic nature.

Those who are not familiar with experimental film often have more trouble judging its quality. What standards can be applied when judging someone's personal expression?

There are universal standards for style, meaning and technical achievement, says Tim Blaskovich, of the Film Arts Foundation, who also received his master's degree in film at SF State. But, he says, a professional critic often has to be more aware of aesthetics and art history.

"The average critic deals with a movie almost as though it's a new automobile or a low-priced dinner spread," he says.

One of the biggest frustrations for independent filmmakers is getting financing for their films. Many use their own money, which means they usually need to have an outside job. Independents rarely make a profit on their films.

Two notable exceptions are George Lucas and Francis Ford Coppola, or "St. Francis, our patron saint," as some local filmmakers refer to him. Coppola supports others in the field by employing them in his company. He has been known to call filmmakers from out of the blue and ask them to do films for him.

"St. Francis has all the birds eating out of his hand," says Blaskovich.

Some filmmakers are lucky enough to get grants from such foundations as the National Endowment for the Arts. However, Blaskovich predicts that government funding will be drying up because of Reagan's budget cuts. He said Reagan has already promised to cut NEA funding in half.

Another source of funding for filmmakers is in film



Curt McDowell at screening of "Loads."

festivals prize money. In the Bay Area there are many festivals, but a filmmaker may also enter national and even international competitions.

"Say you spent \$500 working on a film and you're happy with it," says Blaskovich. "You win a half dozen awards, some may or may not have money, but you can put it on your resume. That means you can walk into Fantasy Films and say, 'Look, I'm hot.' It can lead to employment."

Some filmmakers do land jobs with larger production companies and some work for corporations, producing documentaries or commercials. Andrij Adravich has recently produced a film on microsurgery for Davies Hospital, and, though the hospital commissioned the film, he retained all artistic control.

Other filmmakers apprentice themselves to larger companies and some land teaching jobs in places such as SF State or the Art Institute. But there are many others, of course, who end up driving cabs to pay for their films.

However they manage it, it comes down to the same

thing. An independent filmmaker will always have to divide his time between making art and balancing the books.

There are organizations to make life easier for the filmmaker scrambling for dollars and trying to get his films shown.

The Film Arts Foundation, besides providing rented post-production facilities for independent filmmakers, puts out a newsletter that clues people in on where to go for grants, what film festivals are coming up and what film companies are looking for help.

The facilities were opened three years ago by filmmaker Juliene Bair. Since an editing machine can cost \$10,000, she felt it made more sense for filmmakers to work together cooperatively and share the facilities. Now the organization, which caters only to independents, has more than 500 members and is an important arm of an informal network that exists among filmmakers.

Cinemateque's Vigil says the existence of an international film community is one reason he enjoys being involved with experimental film. He never feels isolated. Although Cinemateque gives preference to local filmmakers, it also hosts visiting international filmmakers who often stay at Vigil's home.

Other organizations serving local filmmakers include theaters and coffeehouses that show their films on special nights. The A Hole and the Comisery cafe are two of them. The Castro Theater shows local films occasionally and will be the site for this year's Spring Film Week, which concentrates on local independents.

The Cinemateque has showings every Sunday and Thursday night, often bringing the artist in for a personal appearance and questions after the program. It originated as Canyon Cinema in 1960 and served as a distribution center. Filmmakers kept their films at the central office and people called in to rent them.

After years of trying, Cinemateque finally got non-profit status and was then able to qualify for tax-deductible grants. Next month it celebrates its 20th anniversary with a History of Film festival.

Pacific Film Archives, a branch of the University Art Museum in Berkeley, has an all-around film program. It holds two showings daily and has an extensive film library that is made available for private viewings.

Experimental filmmakers find their works being shown most often on college campuses. SF State, City College of San Francisco, the Art Institute, Sonoma State, UC Berkeley, Mills College, Laney College and the College of Arts and Crafts in Oakland are all important showcases for these artists.

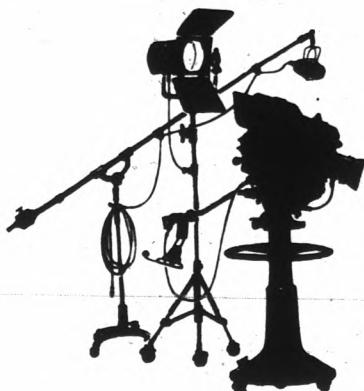
Filmmakers are sometimes hired to teach a course or be a guest lecturer. Others, like Kuchar, who has taught at the Art Institute for nine years, become regular faculty members and have the advantage of working in the field in which they were trained.

Though the frustrations of working as an artist can be many, mostly because of financial instability or problems in getting movies shown, filmmakers may also like working in the Bay Area.

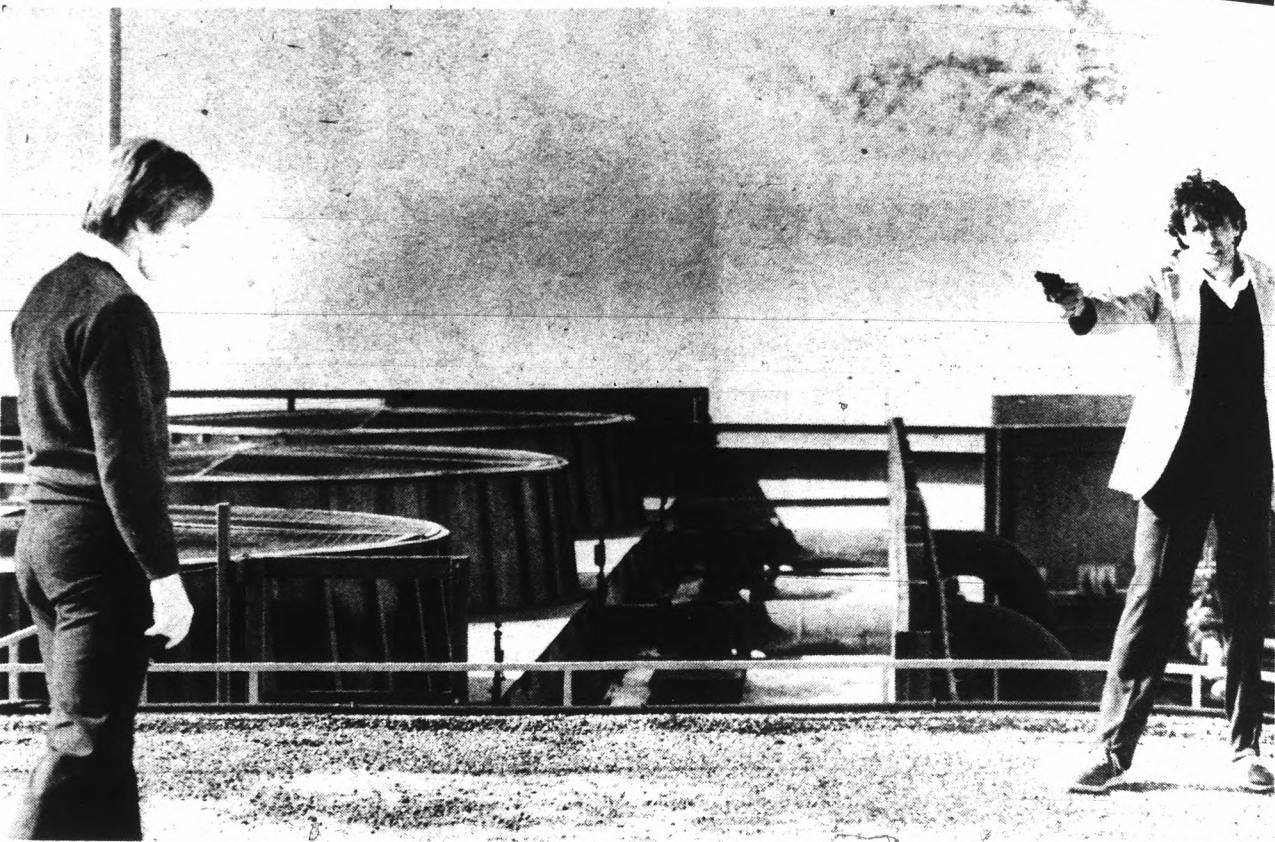
In fact, the bigger the budget, the more often films get watered down, says Blaskovich, because more people are involved. "Bucks tend to weed out that sense of authorship, at least in America."

"All the roads (in film) don't lead to L.A. There are a lot of opportunities here," he says.

"In filmmaking," says Kuchar, "you can paint, you can design costumes, write, do photography and editing. It opens up a lot of avenues for me. It's exciting. It's like life, capsulized."



Chuck Norris and Matt Clark act out a scene from "An Eye for an Eye" atop the Bank of America building.



By Rob Werfel

—continued from page 1

Chinatown unless it is racist like the 'Charlie Chan' movie. Then we will oppose them using our neighborhood. We also think Orientals should be used in Oriental roles."

The movie equipment rental business in the Bay Area is growing along with the move industry. Cine-Rent West is "the largest Bay Area company evolving around the movie industry," said Gail Mesey, an associate producer of Snazelle Films, owners of Cine-Rent West. "We have the only Panavision cameras in town, and our Stage A is the largest set stage north of Hollywood."

"An Eye for an Eye," "Chu Chu and the Philly Flash" and "Street Music" have used Stage A for indoor scenes. Cine-Rent West also rents editing rooms and lighting, sound, and grip equipment, and "we can get almost any piece of equipment a production company needs," Mesey said. She added that the company is renting more equipment now than ever before.

The Bay Area is also getting attention as

a headquarters for major production companies.

Lucasfilms, owned by filmmaker George Lucas ("Star Wars," "The Empire Strikes Back," "American Graffiti"), will finish moving its entire operation to the Bay Area in August.

Lucas decided in January to move his lavish Hollywood office, "The Egg Company," up to Marin County, where two-thirds of his company is already located on a 1,182-acre ranch in Nicasio and in offices in San Anselmo.

A spokesman from the Hollywood office said Lucas wants to get the company away from the "daily media-haggling of Hollywood. He is super-secretive about any of his business," he said. "Anyone given a company phone number is told that the number is released in their confidence and should not be given to others."

A Lucas-Steven Spielberg co-production, "Raiders of the Lost Ark," directed by Spielberg, is now being edited in San Anselmo. Meanwhile, Lucas is working on the script of the third "Star Wars" film — "Revenge of the Jedi."

Lucas reportedly has retired from directing, saying it involves too much work. He plans to concentrate on producing and writing films and improving his Nicasio production facilities.

Zoetrope Studios, owned by Francis Ford Coppola ("The Godfather," "Apocalypse Now"), has been based in San Francisco since 1969.

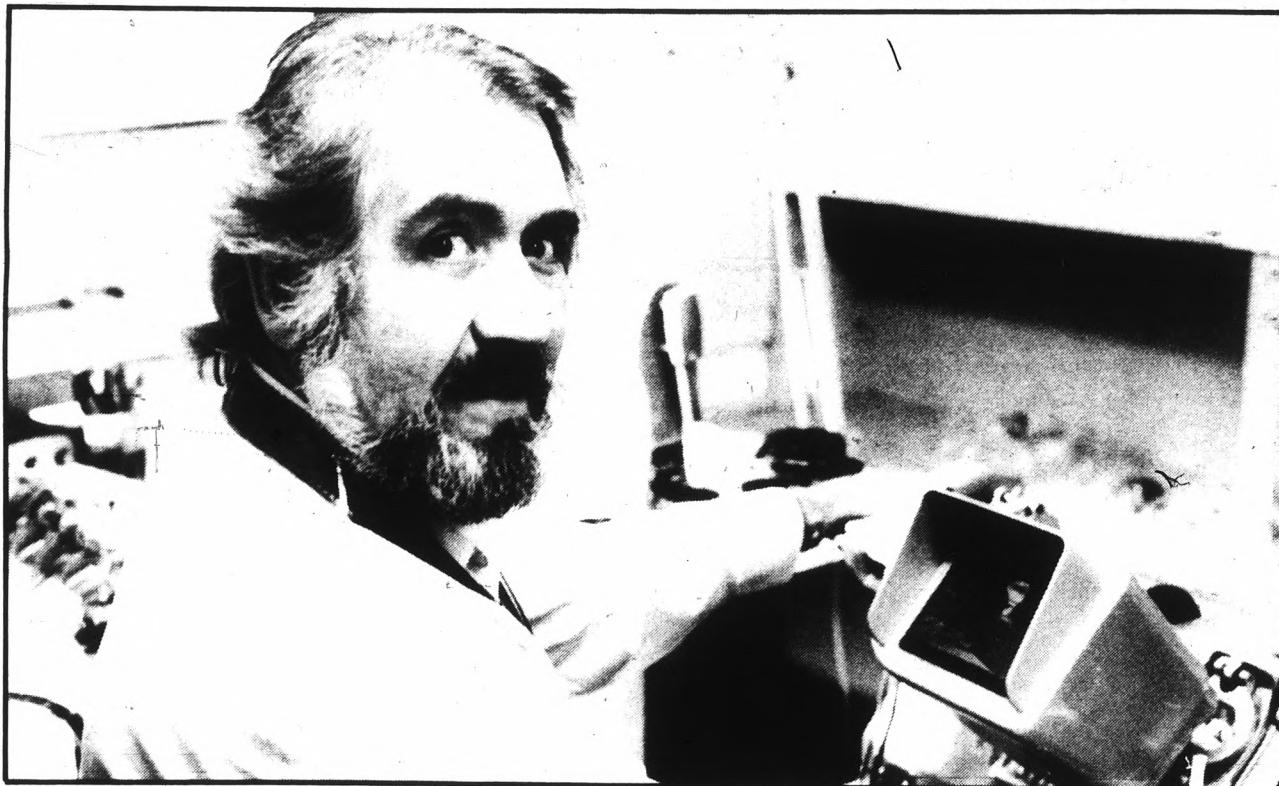
A spokeswoman for Zoetrope said the company finished filming "Hammett," a movie about the life of author Dashiell Hammett, in San Francisco in January. Coppola is presently working on the film "One From the Heart" in Los Angeles.

Saul Zaentz, owner of Fantasy Films ("One Flew Over the Cuckoo's Nest"), recently had an eight-story building constructed in Berkeley next to his Fantasy Records office at 10th and Parker streets. The large building holds an extravagant 60-seat screening room equipped with the most advanced machine for mixing sound in the Bay Area, called the Harrison Board, said a Fantasy spokeswoman.

Zaentz, a former New Jersey chicken farmer, made millions with Fantasy recordings by artists such as Creedence Clearwater Revival, a Bay Area rock group. His first film, "Payday," produced by the late Ralph Gleason and written by Don Carpenter, won great critical praise. But Zaentz did not cash in until he invested \$32 million into the film adaptation of Ken Kesey's hit novel, "One Flew Over the Cuckoo's Nest."

Last year, Zaentz won another jackpot by gambling on Ralph Bakshi's controversial "Lord of the Rings."

San Francisco's future in the movies appears to be secure. With the increasing base of production facilities, a cooperating mayor's office, and undeniable beauty, the city should continue to be a big draw in the motion picture industry.



By Jenny Abbe

Academy Award-winning film editor Gerry Hamblin working on "Shoot the Moon".

What's in the 'box'? Noise and profit

by Thomas K. Miller

"NO RADIOS ALLOWED IN THIS THEATER" warned the sign on the ticket booth outside the St. Francis Theater on Market Street.

That sign has been up for three years, about as long as "boxes" have been the rage with urban youth across the country.

We've all seen boxes, those massive stereo radios hugged to the chest or carried like suitcases, blasting at the highest decibel level in front of everybody.

The kids who carry them seem to relish disturbing the peace on crowded public sidewalks and buses.

And movie theaters.

"It's a pain," said a security guard at the St. Francis who asked to remain unidentified. "A few years back they used to bring those radios in and play them all through the movie and during intermission. A lot of people complained. Now, if we don't let them in, they'll hang around the entrance with the radios going full blast. It echoes under the marquee really badly so that the people inside watching the movie can still hear it."

A young man standing at Powell and Market Streets with his girl friend and a yard-long, chromed Sanyo said he carried the radio because of its high-quality sound.

"A small one has no sound, no range at all," he said. He, too, did not want to be identified. "It attracts attention, but that's not why I carry it. It's just the sound."

Another youth, Kevin Bailey, 20, who carried a \$350 Hitachi, said his radio was turned on most of the time.

"When I get home at night I give it to my brother who takes it out on the street all night long. The batteries don't last too long on account of that."

He said he did not care if he bothered anyone with the noise.

"It's good music," he said. "The bigger the radio, the bigger the sound. I had a similar one before. Last week I bought this one," referring to the shiny, complex, dial-covered instrument held to his chest.

Counselors: radios give youths status

The roar of disco music and disc jockey wit from a mammoth portable stereo draws attention to alienated youths while sheltering them from their urban turmoil, according to local psychologists and family counselors.

"I don't like it but I understand it," said Mark Topkin, a counselor at the Fort Help Center in San Francisco. "If you ever watch the kids as they are walking down the street, they are not listening to the music but are watching to see who they've angered."

The booming message is clear, according to Topkin. "They want people to notice that they are alive; living, breathing human beings."

Unfortunately the message is too overwhelming for unwilling listeners. Topkin notices that the trend is self-defeating because "people are turned off. They change their seats on the bus or get off," he said. Topkin also has observed competition between "box owners" for status.

"It is a downward spiral," said Topkin, who warned that the unexpressed anger of some of the youths feel could be torched if anyone "invaded their space."

Negative attention is better than no attention as far as counselor David Schoenbrun is concerned. A 1975 graduate of SF State who studied music and family counseling, Schoenbrun said it is difficult to have an identity in the city.

"I think the kids are attracted because they want to be visible. They are making an audible statement for some social and self prestige," said Schoenbrun.

"Every generation has had a vehicle of attracting attention. The car was important in the '60s, a huge, loud chrome radio with a lot of knobs is important now," said Schoenbrun.

The music expert is amused by the cultural phenomenon. "I couldn't endure the agony of carrying one of those things on my shoulder. I have trouble holding on to my wallet," he said.

Most experts agree that popularity of portable radios will extend beyond sidewalk and back-of-the-bus notoriety. Home entertainment centers that include video cassette capabilities are selling for \$5,000 to \$6,000 because they occupy little space.

"People are coming in from Nob Hill and Dolores Heights to buy systems that they can stash in closets and cabinets," said Blossom, who paid \$6,000 for an elaborate stereo system.

"I'm really surprised by the marketing response to the large radio. There are a lot of people under 21 who can afford them," said Blossom, adding, "Unbelievable."

— Mary Donnenworth

Bailey said he was en route to buy a cord that would power the Hitachi from the cigarette lighter in his car.

The head salesman at Columbia Music and Electronics on Market Street, Scott Giorman, said that while "home portable stereo" sales have been good for three or four years, business has "boomed" in the last six to eight months.

"Though I get a lot of white guys in

here, and especially a lot of international tourists, my typical customers are young, black males. They come in very cool. But they know what they want."

Giorman said his radios sell from \$69 to \$599, the upper range being more popular.

"One time a few months ago," he said, "a guy came in and bought four Sanyo MX 920s in two days. It's my best seller."

In front of the McDonald's near Sixth Street on Market, a young man who would identify himself only as Bill carried a bulky, black Panasonic.

"I like to blast out in the park — really blast 'em out," he said. "But I'd like a bigger box. It's just that now I can't afford it. I really like music. That's why I carry it wherever I go."

Jacob Goldrich, a salesman at SF Cameras on Market Street, said 75 percent of his customers who buy boxes "are not too educated."

"They are usually 12 to 19 years old, more interested in music than school. But they know a lot about radios. They come in asking for specific model numbers and can talk about the differences between the brands."

The security officer at the St. Francis Theater had his own opinion about the popularity of boxes.

"It's just a fad," he said. "Monkey see, monkey do."

"If you asked them why they're doing it, they can't give you a real answer. They'll say, 'Just listening to the music.' Three-quarters of them lug around the stereos just because everyone else does."

"I'd say the kids are about 15 to 20 years old. One kid who comes here a lot has three different radios in seven months, each bigger than the last."

The theater guard said youths with blaring radios sit on the square stone benches along Market Street for hours at a time.

The guard gave an explanation for why some of the youths persisted in hanging around Market Street.

"There's a nice size drug problem. There's been some busts out front here. Guys who sold dope from the back of their radios. There's a lot of dealing on the street."

An aspect of the problem that concerned him the most was the attraction these youths had for young girls.

"Some of these kids look to be about 20 years old, but they act 14. And you should see all the 14-year-old girls who hang around them. It's terrible!"



By Rob Werfel

San Francisco teenagers spend up to \$700 on radios like these.

Billiard champs upset over scratch

by Karen Argonza

The two SF State students who took first place in the annual Associated College Unions-International Regional Billiards Tournament are still outraged that there will be no national tournament.

Michael Luzzio and Debby Aarens defeated representatives from 17 California colleges at San Diego State Feb. 13-15, but following their victories, they were told by Candy Walker, SF State games room manager, that the traditional national sponsors, Pabst Brewing Co., withdrew its sponsorship last September.

"I worked all year to win the regional so I could go on to the nationals," said Aarens. The 28-year-old art student competed against nine women and placed first in the women's competition after a close 4-3 match against Helen Yamasaki, a student at Cal State L.A.

Twenty-four-year-old Michael Luzzio, a graduate student, was undefeated in the men's competition against 19 other competitors.

"If I had known earlier there wasn't going to be a national tournament, I

may have not gone to the regional," said Luzzio. He said he probably would have spent less time preparing for the regionals, since he is trying to complete his chemistry studies in the next three semesters.

According to Walker, lack of communication between her and last semester's game room manager, Angela Lambert, may have caused the late notice.

"I'm not really sure how it happened. I was surprised myself," said Walker. "I know how up they (Luzzio and Aarens) were about going to the nationals, and then to have to tell them was really difficult."

Walker said she was not aware that Pabst had withdrawn its sponsorship until after the regional tournament when ACU-I Regional Director Eugene Lambert held an advisers meeting.

"I don't know why someone didn't tell us sooner," said Luzzio. "Maybe they thought if we knew, it would have affected our playing."

"I think a lot of people competing weren't aiming for the nationals, so maybe the sponsors thought it wasn't important to tell us sooner," said

Aaren. State's pool room on the bottom floor of the Student Union.

A resident of Oakland, Aaren said she first took up pool seven years ago.

"I went to a disco where they had a pool table. When I put up my quarter, I heard one guy whisper to his friend, 'Just hurry up and play her and get her off the table.' That was the day I really started practicing," said Aaren.

Aaren said she also contacted Robert Froehle, president of the Billiard Congress of America, which sponsors a professional tournament. Froehle told her that because there will be no national amateur tournament, a few spaces will be reserved in the pro tournament on a first-come, first-served basis for regional winners such as Aaren.

Although she will have to sponsor herself, Aaren said she has applied to enter the pro tournament, which will be held in Las Vegas in September.

Aarens and Luzzio competed in last year's ACU-I regionals. Aarens placed second in the women's competition, and Luzzio tied for fifth in the men's.

Both champs practice shooting at SF

State's pool room on the bottom floor of the Student Union.

A resident of Oakland, Aaren said she first took up pool seven years ago.

"I went to a disco where they had a pool table. When I put up my quarter, I heard one guy whisper to his friend, 'Just hurry up and play her and get her off the table.' That was the day I really started practicing," said Aaren.

"Pool's a real sexist game," she continued. "A lot of guys think it's just a man's game, but it's not a game of strength. I don't think people give enough credit to the game's intricacies. They think all you have to do is shoot," said Aaren, who practices three hours daily.

"You could say I'm a fanatic about the game," said Luzzio, who got his first job working in a pool room in Kentucky, his home state.

"When I play I have complete control over the cue ball," he said. "Control is the whole idea behind the game."

Luzzio also teaches three chemistry classes on campus.

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Shirley Temple Black takes notes during FBI Director William Webster's speech.

FBI wants top mobsters

by Bill Regan

FBI Director William Webster said organized crime, white collar crime and foreign counterintelligence are the most important nationwide problems his bureau will tackle this year.

In a speech to an audience of about 500 at the Commonwealth Club Friday, Webster said those three areas "have the potential to exact the highest toll on the members of our society, and therefore are deserving of the most of our resources."

Webster said the so-called organized crime "families," concentrated mainly in the northeastern United States, have about 20,000 active members involved in such activities as loansharking, narcotics trafficking and illegal gambling.

He said the families also control large segments of ostensibly legal businesses such as vending and waste collection and have worked their way into the ownership of a wide variety of retail, "cash-oriented" businesses, including restaurants, bars, hotels, trucking, food and manufacturing.

The guiding principle of the FBI's organized crime program, Webster said, is to "reach beyond the streets" to those who exercise the real power.

"We will not be content with street busts," he said. "Because the leadership of organized crime is well-insulated, we're emphasizing long-term investigations using such sensitive techniques as selected informants, undercover operations and court-authorized wiretaps."

The approach, aimed at the hierarchy of organized crime, is beginning to produce results, Webster said.

"In the last fiscal year there were 597 convictions of organized crime members, with another 782 awaiting trial," he said. "And many of these cases involve major organized crime figures."

Webster's remarks coincided with Friday's federal grand jury indictment of 10 alleged mobsters in Philadelphia, including Philip Testa, the reputed godfather of the Philadelphia underworld.

According to a 1977 American Management Association survey, white collar crime is responsible for the loss of

\$44 billion per year and is the primary cause of 20 percent of business failures.

Webster said that even though lack of cooperation by citizens is hampering the FBI's attempts to locate and arrest white-collar criminals, the bureau still arrested and convicted 3,200 con men, embezzlers, swindlers and corrupt public officials last year.

Webster said "hostile" technological intelligence gatherers are a growing threat to United States security and could become a threat to world peace "if we fail to do our work effectively in the area of foreign counterintelligence."

He said the responsibility for stopping foreign counterintelligence efforts in the United States belongs more to the FBI than the CIA, and that the bureau is taking major steps to guard against the "illegal shipment of intelligence to the Soviet bloc countries."

"We don't have the kind of military superiority we've enjoyed in the past. But we do have technological superiority — the type that you have down in Silicon Valley — and it deserves to be protected."

awarded the O. Henry Memorial Prize for the best short story of the year in 1934 and 1941.

She has been writer-in-residence at Wesleyan University in Middletown, Connecticut, and at Hollins College in Virginia, and was a fellow at Radcliffe Institute for Independent Study.

After living in the Haight-Ashbury and spending much time in Europe, Boyle is now living in Oregon, working on her book.

"It's nice to know you still have a little bit of that gift," she said.

Boyle honors former colleague

— from page 8

that "the women are so anxious to pour everything out to you. They cried when I left. They needed someone from the outside to talk to."

Boyle has an impressive list of accomplishments. She has been a member of the National Institute of Arts and Letters since 1958; she received an honorary degree of Doctor of Letters from Columbia College in Chicago in 1971; she received an honorary degree as Doctor of Humane Letters from Skidmore College in 1971; and, she was

awarded the O. Henry Memorial Prize for the best short story of the year in 1934 and 1941.

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AS run-off election possible

Votes will be counted today in the Associated Students election — one that some poll workers say is the closest election in the last two years.

Only about 2,000 of the 24,000 students at SF State bothered to stop at the Student Union polls and vote during the three-day election period.

An unofficial count showed that 569 students voted on Monday, 612 voted on Tuesday and 856 voted on Wednesday.

One election source called the race for president, vice president and treasurer "neck-and-neck," and said there was a "good possibility" that a run-off election would be held.

The AS Election Committee must call for a run-off election within 10 days if one is needed.

The top three officers must win by a majority vote.

Yvette Terrell, candidate for president on the United slate, was concerned about the voter apathy.

Terrell thinks that now, after the budget cuts proposed by President Reagan, students should act.

"It will affect our (the AS's) pocket-book, and the students should let us know where they want our money to go," she said.

Darrol D. Davis, independent candidate for representative at large, disagrees with Terrell.

"People are un informed, not apathetic. The slates are able to organize ahead of time because they know when elections will be held. They want just enough people to vote so they get re-elected. They don't want enough to vote so there's a change," said Davis.

Both presidential candidates from the competing slates seem optimistic about their prospects of winning.

"Things are going well," said Terrell. "We ran a stronger campaign."

"It's bad luck to project," said Rainbow's Gina Centanni. "Our chances are good, but it's going to be a close race."

Activities Fair

More than 50 student organizations will take part in the SF State Student Activities Fair to be held next Wednesday and Thursday on the main lawn in front of the Student Union from 10 a.m. to 2 p.m.

The fair, titled "Student Appreciation Days," will include displays, games, booths, international foods and entertainment by roving performers.

The Student Activities Fair is sponsored by the Student Activities Office and will feature a free prize drawing, with a grand prize of a Marriott's Great America weekend for four. Other prizes include movie tickets, a \$25 Zookeeper certificate and a deluxe room for two at the San Francisco Geary Hotel.

For more information, contact Bob Westwood, activities advisor, 469-2171.

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Grisman brings his 'dawg' here

by Mary D'Orazi

David Grisman is all "dawg."

Grisman and his quartet (usually called The David Grisman Quintet, but guitarist Mark O'Connor had a broken arm) performed two one-hour concerts in the Bay Area on Tuesday afternoon.

Before a crowd of about 200 at the early show, the so-called "Paganini of the Mandolin" and his fellow acoustic virtuosos unleashed some toe-tapping bebop and bluegrass tunes.

It is difficult to classify Grisman's music. Perhaps he would advise, "then don't."

"Dawg music" is what Grisman has called his style in order to satisfy those who need a label.

"I got tired of explaining it," said Grisman. "Dawg tells it without going into an involved explanation. It just means what I'm playing."

Some people in the audience were boppin' in their seats; a lot of knees were boppin' with the rhythm as the band played "Minor Swing" by jazz violinist Stephane Grapelli.

Grisman met the 72-year-old Grapelli while writing the music for the film

"King of the Gypsies." The two plan to record a live album of their European tour in April.

According to Grisman, mandolin players have a hard time making the big time. But it seems that he was in the right place at the right time.

"When I was a teen-ager I had a passionate interest in bluegrass. Ralph Rinzler lived right down the block. He had a big influence on me. He was a member of the Green-Briar Boys (a bluegrass band) and discovered Doc Watson. I'd go to help him garden, and he'd be playing Bill Monroe tapes," said Grisman, who shows his 36 years only through a few strands of silver hair.

Mike Marshall, referred to as a multi-instrumentalist by Grisman, played his adaptation of a piece by Bach on mandolin. Bass player Rob Wasserman thumbed an unusual original entitled "13," which combined rhythm and melody. And with the band as accompaniment, Darol Anger played a vibrant fiddle original.

Grisman ended the set with "Dawg Rag," a longer piece that contained intricate and more abstract-sounding combinations.



"Dawg" music's David Grisman.

Rather small, with friendly puppy-like (not to be confused with dawg-like) eyes, Grisman talked about his aspirations.

"It's hard to get to the top 40. There's always an advantage to being there. But I'm trying to appeal to myself, and if you write your own music you have your own slant."

In the mid to late seventies, Grisman

wrote film scores for several movies, among them "Big Red Mama," "Capone" and "Eat My Dust."

Now when someone asks him to write a musical score, he demands a lot of money.

"The last offer someone made me, I told him to reuse the music from "Eat My Dust," he said.

Meeting set for tonight

Dining Hall might change food plan

by Denise K. Moss

Complaints about the quality of dormitory cuisine are traditional on college campuses, but SF State's dorm residents are complaining of a problem far more typical of the '80s — inflation.

Student dissatisfaction with the Residence Dining Hall will be discussed in a food committee meeting in the hall at 7 tonight.

Most students agree that the quality of food has improved since Service Systems, Inc. took over the dining hall in fall 1979. But complaints of "stingy" servings and "outrageous" prices are rampant. Some students believe that Service Systems, a subsidiary of Del Monte Corp., is cutting a huge profit from dorm residents.

Andrew Brooks, food service director since last April, says Service Systems, by contract, can only make 2 percent gross profit. Any other profit goes to SF State,

and is used to administer the dining hall.

Brooks maintains that dining hall prices are not necessarily high. He said insufficient knowledge of how to use the meal plans and a discount system which disguises food prices are the leading causes of confusion and dissatisfaction.

Student dorm fees include the purchase of a mandatory meal plan. Students buy one of three plans, which vary in amount of food and percentage of discount, cost from \$320 to \$480.

The discount is something students usually forget about when they are in the dining hall. Brooks hopes to alleviate this problem with a "dollar-for-dollar" system next semester.

The new system would eliminate the discount, and all students would pay the same amount for each food item.

Students are complaining about the difficulty of judging the number of units to buy, and the fact that units cannot be transferred from one semester to the

next. Units left on a card at the end of a semester are erased. Brooks hopes to make the units transferable, although residents would still have to buy a new allotment each semester.

Students who underestimated their needs and run short usually buy units from other students who overestimate their needs. These students are forced to sell their units at an average of 60 cents on the dollar.

Insufficient information about prices has been a leading factor in miscalculating needs. Current pamphlets give no clear indication of the prices, except that they are "comparable to cafeteria-style" restaurants.

A student worksheet evaluating food unit need is being written, and recommendations of ways to stretch dining hall dollars are in the works.

Brooks recommends that students rent a refrigerator from one of the companies that lease on campus and stock

up on cereals, fruits and beverages, which are expensive in the dining center.

"I encourage students to use their dining center dollars to buy products made in-house like casseroles or other hot dishes. We don't police the students. They are welcome to bring their own food into the dining center," Brooks said.

Most students, like Verducci Hall resident Mike Rhodes, appreciate the restaurant variety the dining center offers. However, some students, like Eddie Moonie, also from Verducci Hall, would prefer to see an all-you-can-eat system.

The "board" system of unlimited food is used at the University of San Francisco and most other West Coast schools. At USF the dinner meals average \$3.10. The food service system calculates that students will miss 25 percent of their meals.

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Ex-prof now helps people have visions

When Sen. Sam Hayakawa was president of SF State, some professors taking part in class shutdowns stemming from demonstrations against the lack of black studies programs were arrested. Several were later fired.

One was Steven Foster, associate professor of English. He thought black studies had been poorly represented and he thought that the angry students had tried to resolve the problem through conventional means, only to be put off by a large bureaucracy.

Now 42, Foster has been absent from academia for 10 years. Since then he has gained a perspective on his teaching, the university and those times.

At the time of his arrest, Foster was holding many classes off campus. Some classes met in students' homes.

"In part, I did that to avoid the real violence plaguing the campus," Foster remarked, relaxing in his modest pink frame house in central Novato.

Foster is essentially happy about no longer being part of the university.

"Most of the college experience today is on a highly traditional basis," said Foster. "I stopped grading traditionally, from A to F, and either passed the student or didn't. When I taught, there were more experimental courses. Now the students are all so categorized in terms of whether one is an A student, B student, and so on, that individuality seems to be lost."

In 1974, Foster began working at Marin Suicide Prevention, answering calls from emotionally troubled people. This led to involvement in Marin Open House, a federally funded drug abuse center. Part of the program included taking people from the center out into the wilderness. Foster decided to start a similar program on his own.

Called Rites of Passage, the group he started believes rituals, most notably those practiced by some American Indian cultures, are essential to proper development as a person passes from one stage of life to the next. The stages include birth, the transition from childhood to adulthood, marriage and death.

Foster said Rites of Passage is offered to all age groups, but focuses on young people from troubled backgrounds who want to improve their lives.

"Our very non-traditional American culture does not draw lines between dif-



Steven Foster

ferent stages of life. Young people trying to act mature while still being told they are children is an example," he said.

Foster, along with his wife of four years, Meredith Little-Foster, offers Vision Quest as the main feature of Rites of Passage trips to wilderness areas of California and Nevada.

Up to 24 participants spend three days and nights alone. They also fast, drinking only water.

"When a person's belly is full, he tends to be temporarily satisfied, but with an empty belly, one is much more open to suggestion — spiritual food, in effect," said Foster.

Vision Quest has a ceremonial style. It uses rituals it says are borrowed from the Native Americans. While alone, participants find their "sacred ground," cry for a vision of enlightenment, and on the last night, make a circle large enough to sit in out of stones or branches. The ritual is a symbolic transition from one's old self to the new, according to Foster.

"I feel this is one way to bring people together and put them in touch with themselves and the real world around them, at a time when so many believe themselves to be powerless to change things," said Foster.

Rites of Passage is a non-profit organization and offers scholarships for those who cannot pay. The fee is \$300 for adults and \$150 for students.

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Tear gas classes

The Department of Public Safety is offering tear gas certification classes on March 19, from 7-9 p.m. and another from 7-9 p.m. Cost for the class is \$27, and it will be held in Library 433.

The class will cover the laws and restrictions concerning tear gas use. Participants will receive a canister of tear gas and a permit to use tear gas.

Participants must be 18 years old and cannot have been convicted of a felony or assault. The class is open to all students, faculty and staff. For more information, contact the DPS at 469-2222.

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Arts

Sluts drag it in 'Blond Sin'

Finally, a drag show with style?

by D. Robert Foster

Remember how Divine and her darling crew were so delightfully tacky in the film "Pink Flamingos"? Well, add some singing and dancing, a little better dialogue and just a bit more taste and what you get are the Sluts A-Go-Go — San Francisco's drag queens *extraordinaire*.

Now the last thing San Francisco needs is another drag show, to be sure. Goodness knows there's no need to buy a ticket for that in this town. But the Sluts A-Go-Go are not simply one more group of flamboyant female impersonators who dress like Bette Midler or sing cover versions of "Hello Dolly."

The Sluts are fun — good clean-dirty fun — and their current revue "Blond Sin" at the Hotel Utah has got to be the most hilarious, appalling and lubricious show to ever grace a South-of-Market Street stage.

These girls are shameless and will stop at nothing to get a laugh.

From the moment Doris Fish walks on stage in her plastic breastplate and platinum blond bouffant, it becomes apparent immediately that the moral majority just ain't seen nothing yet.

What's more, the show "Blond Sin" is actually a musical with song, dance and a plot to boot.

Here's the dish.

Doris and her mysterious partner Miss X are two glamorous, hard-working cabaret girls at the Fishnet Club in San Francisco. Doris is a veteran of the 1969 Bob Hope USO Tour (she decided to join up after Joey Heatherton found her bag in the back of a helicopter) and suddenly, after all these years, Hope wants her back, along with four other girls, for his current tour.

Well, who should arrive at the club but Doris' long-lost 10-year-old daughter Lois Standard, born hooked on hormones (among other things) and ready for a professional showgirl career.

Next on the scene is Lola Diagelev (played by guest star Jane Dornacker, the only real female in the show), a



Good clean-dirty fun from the saucy Sluts A-Go-Go

Soviet go-go dancer who has defected to the United States to study dancing with Doris. The girls think Lola, with her large Russian build, is actually a man in disguise and are a bit distressed to find her in their dressing room closet. "Don't let that drag queen go through our costumes," says Miss X, "she'll rip up all the seams!"

With the addition of a fifth girl, Candy Leatherette, the group is all set to take off for the Hope tour when they are notified they must pay their own air fare.

Desperate, Doris forces Miss X to call her long-engaged father who is a millionaire owner of an arms factory empire. Miss X murders father over the phone with her deadly high-pitched vibrato voice, along with the long-distance operator ("That'll teach the bitch to eavesdrop," says X) and really should be recorded by someone.

Written by D. B. Chandler, P. Mills and Eddie Troia, "Blond Sin" is a racy, off-color masterpiece of comedy that will keep you laughing for weeks.

As for the Sluts A-Go-Go, they ought to have their mouths washed out with soap.

Nevertheless, the tour never gets off the ground for Doris because daughter Lois is discovered by filmmaker Russell Meyers and runs off to make the musical version of "The Story of O" while Miss X decides to quit show biz and turn all her late father's arms factories into cosmetic plants.

Doris is left alone and destitute with her Russian student until she is saved by a surprise ending that will leave you pounding your table with laughter.

"Blond Sin" features some old standards like an imaginative James Bond theme song medley, as well as a host of original songs written by Dornacker and the talented Timmy Spence (who also plays the Fishnet Club producer and performs keyboard accompaniment for the show). Spence's "Look Up Look Down" is the most memorable tune and really should be recorded by someone.

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But even the Sluts have mothers. Or do they?

A Rhythm Method triple feature

by Paula Abend

Sitting through a triple feature and enjoying it to the end can be a bit hard to conceive of, unless, of course, the performance is controlled by the Rhythm Methods.

A nine-dancer troupe, the Rhythm Methods have been traipsing through Sunday evenings at the Boarding House in a high-energy show bound to activate your funny bone.

Their revue, Triple Feature, blends theatrics with dance to create a new kind of comedy set to popular music from the last three decades.

Imaginative costuming, gesture, props and a sense of humor along with a variety of dance forms and rousing musical selections are choice ingredients for a light, entertaining evening.

Like other triple features, however, it begins to lose momentum toward the end.

The show starts full strength with New wave music of the '70s, slips into the '60s with the surf still up, but begins to ebb by the '50s.

The Rhythm Methods do best with the new wave pieces.

The first set begins with "Funky Town," a number with a ring of "The Rocky Horror Show" that draws the audience in with the most striking costumes and some of the best choreography in the show.

"Robots" is another noteworthy piece among the New Wave selections. Three male dancers, programmed to drink Coca-Cola through the ear and tip-toe through gracefully falling waves of toilet paper, put the audience on overload with a gesture as simple as an automatic smile.

It was not hard to smile watching the zany choreography of Suzy Miller and Shanda Sawyer, which related closely, perhaps at times too closely, to the songs being played.

In general, the men came off with more imaginative and precise movements than the women, although the tongue-in-cheek restraint of the mini-skirted ladies during "Boots" hit the mark.

One of the funnier gags, however, came at the end of the '60s segment. With their backs facing the audience, three gowned figures stand as the Supremes' music fills the theater. As

they turn the audience sees the dancers are men and the fun begins.

Also from the '60s set, "Secret Agent Man" encompassed all the plots from every James Bond movie or "Man From Uncle" episode, which, come to think of it, were all the same way.

Perhaps the young dance company cannot remember the 1950s. Whatever the reason, it was in this portion of the show that period characterization began to weaken.

"Wanderers" was one of the women's better pieces, although dancers in skin-tight, studded pants and leather jackets looked more like "punkettes" at a Lou Reed concert than anything out of the '50s. Coupled with the fact that the Donna Summer song came out in 1980, this piece somehow failed to conjure up the "shoo-bop" era.

Although still enjoyable, most of the '50s numbers lacked the comic immediacy of the '60s and '70s numbers. All the familiar stereotypes were cashed in on: greasers, preppies, prom queens, etc.

"Magic Act Suite" ended the show on an upbeat, but its relationship to the 1950s was not apparent.

Plimsouls and Blok stick together

by Jeffrey Glorfeld

set but used the time well, moving from powerful rockers played at breakneck speed to slower, reggae-flavored tunes. Especially evident were the songwriting skills of leader Owen Masterson and the flashy guitar work of Jack Johnson.

The Plimsouls, from Los Angeles, headlined because their first album was released the day before the gig. San Francisco's Das Blok was second-bill, but they certainly weren't second best.

Veterans of the San Francisco club scene still talk about the show these two bands put on last March at Ye Olde Rose & Thistle.

Blok opened that show too, but the bands played alternating sets, two each.

That night was a classic battle royal; each band trying to outdo the other, and both pushing themselves to new highs of energy output.

A repeat of that performance wasn't allowed in the strict confines of the Waldorf, but the 150 or so people who were there got a healthy dose of pure, sharp-edged rock from the bands and an excellent sound mix from record producer David Kahne, who has done albums for Pearl Harbor and the Explosions, Jorma Kaukonen and Romeo Void.

Das Blok was limited to a 45-minute

set.

The Plimsouls songs are very tight and neat, self-contained packages. The real star of their show is lead guitarist Eddie Munoz, who is much more than just a flashy lead player. His fills and chording give the songs texture and bite.

This was the first time at The Old Waldorf, one of the Bay Area's showcase clubs, for both bands. And the paalty turnout had to be disappointing to the musicians.

The Plimsouls come up to San Francisco often and Das Blok is here all the time. Rock 'n' roll is alive and well for these bands.

and different in others. They both go for the New Wave image while proudly claiming their traditional rock roots. Blok's cover of "Wild Thing" gives new life to that golden oldie. And the Plimsouls have fun with Otis Redding's "I Can't Turn You Loose."

Lars Mitchell, Blok's bassist, and his Plimsoul counterpart, Dave Pahoa, both play left-handed. But here the apparent similarities end.

Das Blok's set flows; each song builds up and leads into the next and Masterson uses harmonies and melody to offset the hardness of his style. Blok's set is almost like a concept album with a beginning and an end.

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Faculty films are marred by tech malfunctions

by Laura Merlo

The faculty film show chosen to open SF State's Spring '81 Cinema Arts Forum was beset by serious equipment failures that marred the presentation of some otherwise worthwhile films.

Pat Ferrero's "Quilts in Women's Lives," scheduled to be screened first, was shown fourth without the knowledge of Margo Kasdan, coordinator of the program.

Shown first instead was "The Woman Question" by Nina Wax of the film department. That change itself was unfortunate, because Ferrero's film could have held up better under the screening mess that caused "The Woman Question" to be shown 20 minutes late after several false starts.

Wax's five-minute film is a political satire about women's role in the work force. One shot is repeated four times with different voice-over narration to completely change the meaning of the visual image each time.

An untrained projectionist was unable to coordinate the audio and visual elements and had to restart the film several times, while Wax stood in the lobby by saying, "It's my film and they're wrecking it." Wax was scheduled to speak after the showing, but she left early.

The film appeared recently on KQED and ran as a short with Jean Luc-Godard's "Every Man for Himself" at its Berkeley premiere.

"Quilts in Women's Lives," currently accompanying a quilt exhibit at the Oakland Museum, and "Homemade American Music," by former member Yasha Aginsky and Carrie Aginsky, would have made a fine double feature.

Both are about traditional American folk arts and how they are learned and practiced today. Both deal with artists' inspirations and both leave the viewer with enthusiasm for the crafts and insight into the dedication of the people who practice them.

"Quilts" is about seven quilters and their obsessions with their work. Ferrero has captured the philosophies and the personalities of these women. Two sister, one a retired music teacher, are competitive as well as cooperative in their work and lives. Ferrero describes their speech as "the echo effect" because they regularly complete each other's sentences and tell each other what to say.

Another quilter talks about sewing as a kind of prayer and as a legacy from her ancestors in Mississippi. One speaks of patterns as mandalas, one has a closet full of fabrics organized by color, like a pallet. A Mennonite whose mother had made quilts for her church says she has become so involved in sewing that she can barely stand to do anything else, including her housework.

Ferrero allows each woman to tell exactly what is important on a human and artistic level. The film is done with warmth, humor and reverence.

Ferrero's film won first place in the fine arts category at the 1980 San Francisco International Film Festival and various other awards.

The Aginsky's film features traditional folk musicians Mike Seeger and Alice Gerrard visiting and performing with Tommy Jarrell, Lily May Leonard, Roscoe Holcomb and Elizabeth Cotten.

Cotten, 80 years old in the film, was Seeger's parents' housekeeper, but she says as soon as Seeger learned of her talent he insisted on relieving her of the dishes so she could play music while he did her chores.

The old-timers, with wrinkled faces and wobbly voices, are still master musicians, capable of exhausting the upstarts when they try to keep up with the musical pace.

Alice Gerrard delivers a message appropriate to both works when she talks about the responsibilities of preserving tradition and keeping it alive through change.

"Music" won a CINE Golden Eagle award at the 1980 CINE Festival in Washington, D.C.

"Mea Sharim," a 1972 film by film instructor Jameson Goldner, provided a glimpse into a religious settlement in Jerusalem.

"... And Having Writ," by film teacher Karen Holmes, was a 1972 experimental film about graffiti. It was shown at the 1973 International Film Festival in Philadelphia.

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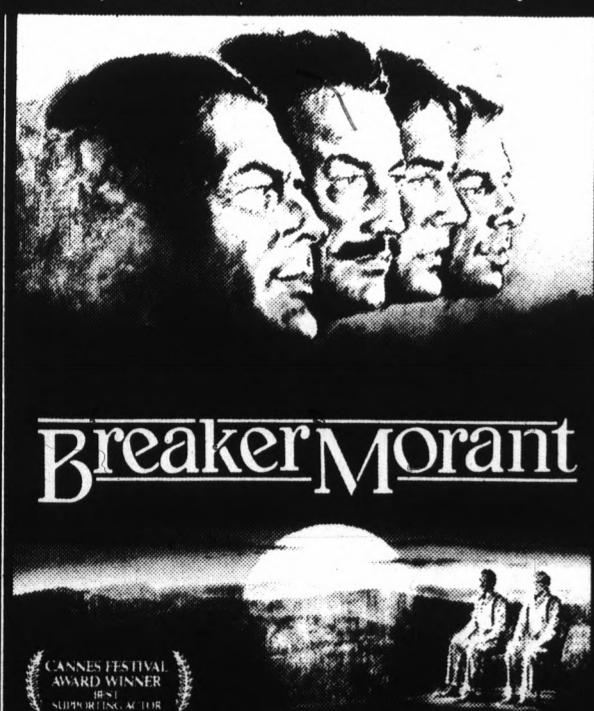
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Classic Filipino spirit combines with Western ingenuity

by Daniel Chytrowski

If you have the slightest appreciation for dancing, then there is an event at Herbst Theater that you should not miss. The program is called "Bagong Diwa."

Bagong Diwa, which is the name of the dance company as well as the show, uses both Filipino classical and Western contemporary dance forms. This interesting mixture produces some very beautiful, graceful and sensual movements.

From the moment the show starts, the dancers are in continuous motion. One second you wonder if they are dancing to the beat of the music and the next you stare in amazement as they tap out every little step.

The show can be described in one word — awesome. The dancers' well-controlled bodies are finely tuned from the beauty of their fingers to the strength of their feet.

The event starts out subtly with the lights dimming very slowly. The curtains rise to Brian Eno's interesting piece, "Ambient No. 1 Music for Airports." As some lights begin to flicker, a dancer comes walking from the audience onto the stage and suddenly freezes. Then more dancers casually walk to the stage and begin moving very smoothly and slowly.

This lasts about 10 minutes and has a spectacular effect because of the lights shining from the sides of the stage. The sharp sky-blue and deep fire-red colors outline the dancers as they prance back and forth across the stage.

The next piece is "Improvisations at the Master's Feet" and it features the music of Al Jarreau. This song is different because the singer maintains the beat and the melody. It makes an unusual dance song, but Luis Gonzalez did an excellent job with this solo, healing, jumping, shaking and skipping across the stage. Gonzalez also performed the next piece, title "Waves," including music by the Police, The Cars and Queen.

"Buhay," which followed, uses a few props. During the first part, four women tip-toe onto the stage holding Bilaoes. These are shallow baskets used in the Filipino home to clean rice.

The show is great, but just because I got goose-bumps several times watching it doesn't mean a thing. Go see the show for yourself. It's playing only one more time, this Friday at 8 p.m.



Two Bagong Diwa dancers take to the sky

SPOTLIGHT



FILM

Feb. 27 — New Wave films, including "Mongoloid," by local filmmaker Bruce Connor, at the Noe Valley Cinema in San Francisco, 8 p.m.

Feb. 28 — "Two or Three Things I Know About Her," by Jean-Luc Godard, at the Pacific Film Archive in Berkeley, 7:30 p.m.

March 1 — "Treasures of the Munich Archive," restored, classic German Expressionist films, including Murnau's "Nosferatu," at the Pacific Film Archive through March 9. Phone: 642-1412.

THEATER

Feb. 26 — "Too Stupid To Live," by the Quantum Leap theatre company, at the Venetian Bakery Theater, 8 p.m. Phone: 956-9531.

Feb. 28 — "Justice!" at the Julian Theatre, through March 22. Call 647-8098 for reservations.

MUSIC

Feb. 26 — Tuxedo Moon (New Wave) at the Savoy Tivoli in San Francisco, 9 p.m.

Feb. 27 — Ry Cooder (jazz/folk) at the Old Waldorf in San Francisco, 8 and 11 p.m.

Feb. 28 — Martha and the Muffins and Peter Bilt and the Expressions (New Wave) at the Keystone Berkeley, 8 p.m.

POETRY

Feb. 26 — Paul Hoover and Marilyn Krysl read from their works in the Bay Area Coast room of the Student Union, 12:30 p.m.

Feb. 28 — "And I Will Be Heard," a documentary about the late poet and SF State instructor John Beecher on KQED (Channel 9) at 9:30 p.m.

CLASSICAL

March 1 — A celebration of the 80th birthday of composer Hermann Reutter, featuring the maestro and several performances of his works by local and national musicians, on campus in Knuth Hall at 3 p.m. Call 469-1442 for full details.

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Sports

Cagers need a miracle to take FWC crown

by Steve Tady

Gator guard Darrin Pierce will never forget Chico's Acker Gym. He will not forget the 63-51 defeat the Gators suffered there Friday night. But most of all, Pierce will never forget Velveeta Cheese.

In Art Rosenbaum's column in last Friday's San Francisco Chronicle, Pierce was quoted as saying, "Chico doesn't draw as well as we do. If they get 500 it'll be big. I don't know what else they do in Chico, but they don't support the athletic teams. I guess they just eat Velveeta, like Herb Caen says."

Well, the early edition of the Chronicle that goes to Chico contained Rosenbaum's column, which also included a quote from Head Coach Lyle Damon saying that Chico was not "deep in talent." Rosenbaum's column extolled the virtues of the Hyperbolic Paraboloid Transitional Floating Zone Defense that the Gators have used with great success this year.

In Chico, the word spread like wildfire that the beloved Wildcats had been slammed. So, for the first time this year, Acker Gym was packed to the brim. The entire town seemed to want revenge on SF State. Copies of Rosenbaum's column floated through the stands. Packages of Velveeta could be seen

in the rooting section. When Pierce was introduced, a loud chorus of boos greeted the Gator starter. Chants of "Vel-Vee-Ta" sprang up. Chico was not going to take it any longer. This slow, quiet college town in the middle of nowhere was going to shake the Velveeta image once and for all.

The Wildcats started furiously, building a quick 22-8 lead and they never looked back as they led throughout the game.

Derrick Armstrong set the tempo for the game in the early stages as he hit three straight baskets, two of them dunks that brought the crowd to its feet. Armstrong finished with a game-high 20 points, sharing the honors with teammate Ricky Knight.

The Gators stubbornly tried to slow the game down, and finally did with about five minutes left in the half. Peter Garrett shook free inside with a nice move, scored again on a feed from Steve Domecus, and when Kevin Harvey made it three in a row for SF State, the Wildcats' lead was cut to seven and the Chico was quiet for the first time.

Chico had one last chance to score in the half. With two seconds left, Ricky Knight calmly banked one in from a short distance and the mini-comeback lost its air.

Pierce came out smokin' in the second half, quickly launch-

ing in three bombs to keep the Gators within seven. The Gator defense was pressing harder and it seemed another comeback was coming.

Steve Domecus, who finished with 14 points and seven rebounds, grabbed an offensive rebound and muscled it in over Knight to bring the Gators within five at 41-36. The next series was crucial. After Paul Akin missed a layup that would have cut the lead to three, Knight dunked at the other end and the Gators didn't get closer than six after that.

The main difference in the last 10 minutes of the game was free throws. The Wildcats made theirs and SF State missed. Bob Brian was the man at the line for the "Cats as he hit three of four free throws in clutch situations. A pair of missed one-and-one opportunities by the Gators proved costly. The Wildcats took 23 free throws compared to nine for the Gators. Knight and Armstrong combined for 22 rebounds as Chico also won the battle of the boards, 31-27.

The faces were long outside the Gator locker room. Damon, emotionally drained, said, "We gathered together and made a courageous comeback but when we're behind we start playing desperate and that killed us."

On the Rosenbaum column, Damon was humble. "You

know, I'm 42 years old and I'm still learning. That will not happen again. We gave them something to use and they took advantage. I did not say that Chico didn't have talent. I said that they had great talent but were not deep. The words got switched around. It won't happen again," said Damon.

Assistant Coach Kevin Wilson quickly added, "I was in the room when Pierce was on the phone (to Rosenbaum) and he didn't say it."

On Saturday, the Gators traveled up to Humboldt to face the Humboldt State Lumberjacks and, with their playoff hopes being dealt a severe blow in Chico, the Gators had to have the win. Pierce hit a turnaround 15-foot jumper with two seconds on the clock to seal a 63-60 victory in double overtime.

The Gator playoff hopes are still dim however, because Chico must lose both remaining games and the Gators must win their season finale tomorrow at Sacramento State if SF State is to make the playoffs. Chico has won both meetings this year and if the league season ended in a tie, the Wildcats would go to the playoffs. Chico's final game is against Stanislaus State in Turlock Friday night.

All the Gators can do is wait, and hope, and win their final game.

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Women try moving ahead with youth

by Mary Donnenworth

In tune with DEVO's advice to "move forward . . . move ahead," the SF State women's tennis team burst into its 1981 season last week.

Its first battle, however, was more against the gusting winds than against the Division I University of Santa Clara Broncos, and it lost 7-2.

Determined rather than daunted by the loss, which does not hurt its Division III standing, the team will attempt to repeat last year's performance with veteran skill and some new vitality.

In the Division III regional playoff last May, the six-player team was one of four Golden State Conference qualifiers. It was the first time the women's team advanced so far. It finished third behind UC Davis and Biola College of Southern California.

That taste of competition was enough to make Coach Terrell Cope want her team ready for a second try.

"We have a lot of strength and ability on this team. Many of the top conference schools have lost their toughest players. Davis lost their number one, three and four but we still have our number one and more," said Cope.

The Gators' new and upcoming talent doesn't unnerve Sandra Salomon, 19, who is returning for her third season as the team's No. 1 player. Experience is on her side, and she proved that in her match against Santa Clara freshman Carol Bowers. Salomon rallied to win the three-set endurance test, showing her ability to perform well under pressure.

The 14th-ranked National Collegiate Tennis Association left-hander beat Bowers, ranked 3rd last year, with mean Borg-like topspin backhand shots that kept her opponent on the baseline. A well-placed and acrobatic serve also kept Bowers off balance, but what cinched the match for Salomon was a decisive, well-angled backhand volley for match point.

Guyling, presently No. 2, plays a cunningly steady baseline game blending sharp angling shots with deep well-placed ones. The long-legged 17-year-old seldom approaches the net, preferring to exhaust her opponent.

The love of a serve and volley game is what brings 18-year-old Diane Miloslavich to the courts. The recreation major stays on the baseline long enough to serve before attacking the net. Therefore her game has a different handicap.

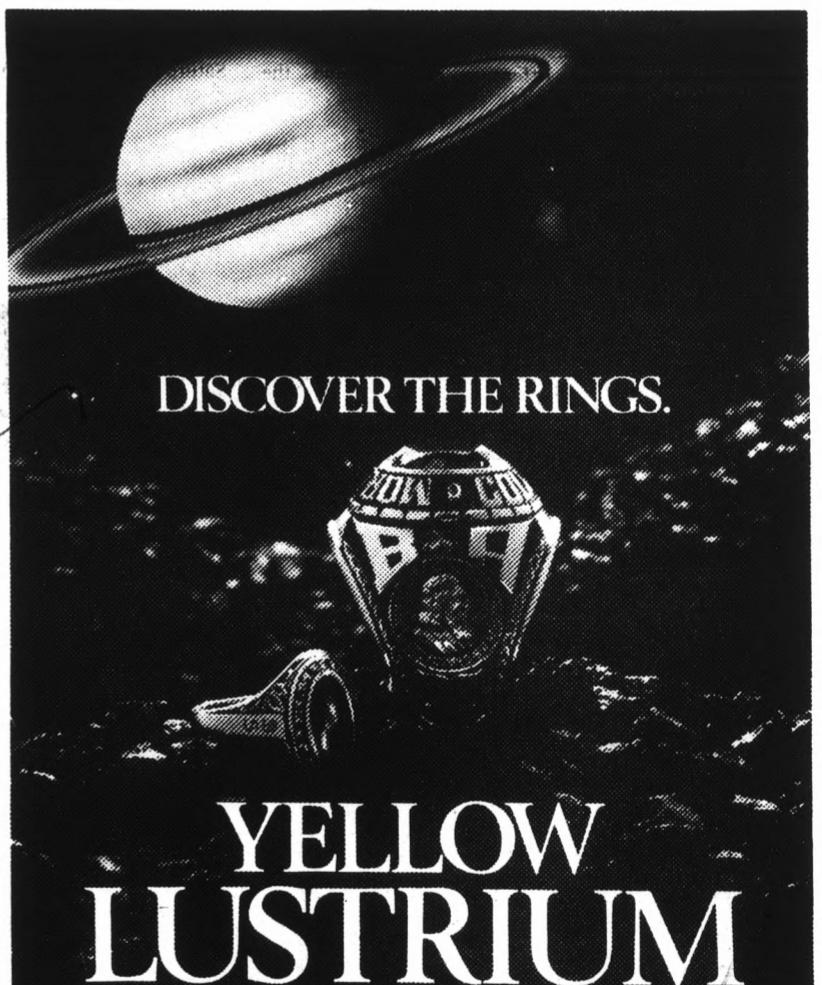
"I hate to stay back, but I do need to work on my forehand ground strokes,"

she said. Miloslavich also has to cope with strained elbow muscles.

Mary Shaw, a senior who recently transferred from the nationally fourth-ranked Brigham Young University team, has an eye on a higher position. She played in the No. 8 singles spot in Utah and is currently No. 4 here. The 21-year-old must eat overhead shots for breakfast because she angles them naturally.

She was under great pressure in her Santa Clara match against the tall and steady Joan Portman. "In the beginning I like an aggressive game with a lot of angles, but by the end of that match I was just tired." Her 0-6, 7-6, 5-7 loss reflected more fatigue than lack of ability.

The next opportunity for Cope and her team will come today when they face Chabot College here at 2. When the matches begin, Cope said, "They are on their own."



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Nadine Hines of the SF State tennis team returns the ball during her match with Stevyn Voyles of Butte College on February 12.

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Women can clinch share of GSC title

By Steve Tady

With two victories this weekend, the SF State women's basketball team can clinch at least a tie for the Golden State Conference title. But even if the Gators take an early lead in either of those games, fans should not get too excited.

The team has had trouble holding a lead late in the game. Recently, losses to Sacramento State and Santa Clara were excruciatingly close to victories until Gator mistakes late in both games proved fatal. But last Friday in Chico, the Gators put it all together and shut down the Chico State Wildcats, 71-64, before a noisy Shurmer Gym crowd. The Gators are tied with UC Davis for the GSC lead.

Patty Harmon, who held the Gators together when Chico tried to come back, summed it up best when she said, "We finally took the lead and kept it. Before, when things got tough late in the game, we choked. Tonight, they just kept coming at us but we held them off."

The Gators came into the game tied with Chico for first place in the GSC at 8-2. Chico was ranked 13th in the nation among Division III teams. The Wildcats had won seven of the 10 games between the two teams in the five-year history of the series. The Gators won the first meeting of the season in overtime in Gator Gym. The stage was set for a close, tight struggle.

The Gators started quickly as Harmon and Diane Williams each hit two baskets, and Kim Rickman went hard to the boards. Soon the Gators had a surprising seven-point lead, 16-9.

Urge on by the crowd, Chico came back and started to use the inside game to catch up. The taller Chico frontcourt of Tami Stallions and Sharon Galligan began to power inside for baskets.

Two free throws and a short inside jumper by Galligan cut the lead to four at 25-21. Gator forward Carmen Yates decided that she had had enough.

The 5-foot-8-inch Yates hit two free throws and a jumper in the lane and started clamping down on the conference's leading scorer, Cathy Sulinski, who was scoring over 18 points a game. Elin Klaseen grabbed two of her eight rebounds, went over Sulinski for a short bank shot, and added another free throw as the Gators re-assumed command before halftime and built a 36-25 lead.

Klaseen, who scored 10 points to go with the eight rebounds, opened the second half with a bucket and the Gators enjoyed a 13-point lead.



Diane Williams tried to shoot around her fellow teammates at practice this week.

The Wildcats tightened up on defense, forced a couple of turnovers, including a 30-second clock violation, and clawed back to within four when Stallions hit a 13-foot jumper from the side, making it 49-45.

Williams made one of two free throws for the Gators, Stallions hit another medium range jumper, the score was 50-47, and Gator Coach Emily Manwaring called time out and tried to regroup the faltering Gators. The crowd, which had grown to nearly full capacity (about 500), exploded with joy. The inevitable comeback by the opposition had begun.

The crowd seemed excited but still something was wrong. Sulinski only had six points. Yates had pretty much shut down the Wildcat scoring machine. Surely it was time for Sulinski to go on a scoring binge against the smaller Yates and put Chico in the lead. It was not to be.

Yates scored on an impressive tip-in following a Harmon miss. After that, Nancy DeNardin scored on a similar offensive rebound and the Gators were back up by seven. Rickman

converted a three-point play, Harmon hit a 20-footer, the lead was now 12 and Sulinski was jogging down the court with her head pointed down.

On Saturday the Gators traveled to Humboldt for what they thought would be an easy win over the Lumberjacks. They were right. They pounded Humboldt 99-45.

The Gators rode a 70-27 rebound edge and a big edge in quickness to an easy win that squared their season mark at 15-15. They are now 10-2 in the GSC. Davis faces Chico (9-3) and Humboldt (2-10) this weekend.

Angel Floyd was the big gun for SF State as she pumped in 21 points and hauled down 14 rebounds. She also had two assists and three steals. Yates came up with 16 points and 13 boards. Klaseen continued her strong play by scoring 15 points and grabbing 14 rebounds.

The Gators will pursue the championship this weekend as they travel to Sacramento on Friday to try and avenge the earlier loss to Sacramento State. On Saturday, they return home to take on Sonoma State at 6 p.m.

Hornets knock Gator nine out of first in FWC race

By Bruce Monroe

The SF State baseball squad, knocked from its first-place perch by Sacramento State last week, will take the weekend off before taking on first-place Chico on March 6 and 7.

The Gators dropped all three games to Sacramento after going into the weekend tied for first place in the Far Western Conference with Chico. Both teams had 7-2 league records, but Chico swept its three FWC games to take a one-and-a-half-game lead over Sacramento, now at 7-2. The Gators are now 7-5 and Chico is 10-2.

The Gators were blown out early Friday in Sacramento when 60 mph winds forced postponement of the opener until Sunday. Too bad, because SF State led 4-1 after an inning and a half.

Saturday's 6-3 loss here featured a Gator team with a new look. The tried-and-true, purple and gold defense, which committed just 12 errors in its last 11 games, took over where Friday's gusts left off by blowing things wildly during the second inning. First baseman Tom Sheck distinguished himself as the only infielder, including the pitcher and the catcher, who failed to make an error during the six-run nightmare. In all, SF State committed five errors in the top of the second inning.

The Gators were blown out early Friday in Sacramento when 60 mph winds forced postponement of the opener until Sunday. Too bad, because SF State led 4-1 after an inning and a half.

In the top of the third, the Gators blew two chances to make the same double play, and did it all in one play. Brickel handled a sharp bouncer to second and flipped to Gallegos, who missed the bag with his foot before he threw out the runner at first. The other runner started for the bench, thinking he was out, but scampered back to second in

The Gator machine that hit the ball at a .337 clip in the first 11 games collected only four hits in the contest but managed to scrape up three runs during the remaining five innings.

In the second game, the Gators continued their weak hitting with only six singles, losing 3-2.

Hard-throwing freshman Butch Bacala had an excellent outing, yielding only two earned runs on five singles in nine innings.

In the most exciting play of the day, second baseman Dennis Brickel fielded a hard-hit ground ball cleanly, took his time and threw the ball away. Catcher Gregg Ridenour made a sensational diving grab of the overthrow, narrowly missing the concrete of the Sacramento dugout, and came up throwing. Shortstop Matt Gallegos took the throw wide of the second base bag, but his diving tag was not in time, thanks to an immaculate head-first slide by the Sacramento baserunner.

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time because Sheck's throw from first was high. That runner later scored.

The Hornets scored the winning run as a result of Ridenour's shaky day behind the plate. When the second Sacramento run scored from second on a line-drive single to left, Ridenour took the throw up the first base line from right fielder Tony Covington. He had a play on the runner trying to move up on the throw from the outfield but threw the ball in the dirt. On the next play, the runner started Ridenour by taking off for third base, and again the catcher miscued, throwing high and wide. The runner then scored on a single through the left side.

SF State got RBI singles from Ridenour in the first and Gallegos in the seventh, but left Gallegos out on second base as third baseman Robert Robe grounded out to end the game.

The makeup game played Sunday in Sacramento, was more of the same, as the Gators bowed 2-1. SF State got excellent pitching again, this time from Ted Pranske, who went the distance, giving up only four hits. Gator hitting dried up again, producing five hits.

Tony Covington unloaded for a triple and scored on a sacrifice fly for the Gators' only run.

Tennis victory washed away

By Bill Regan

Despite season-opening losses to Fresno State and the University of Nevada-Reno, the SF State men's varsity tennis team expects to do well in the Far Western Conference this year. To do so, however, the Gators will have to overcome a very tough schedule and make up for some inactivity during two weeks of rain.

The Gators were on their way to their first victory this year Monday when a brief drizzle interrupted their match against UC Santa Cruz. Finding themselves far behind in the singles matches when the light rain began falling, Santa Cruz decided to call it quits after only a few minutes of rain. Shortly after they left, the drizzle stopped, leaving the Gators well ahead with nobody to play.

With 18 matches remaining this year, nobody's counting the Gators out after

they lost their first two. But the Gators' high-caliber 1981 opponents, including the University of San Francisco, St. Mary's, Cal State Los Angeles and UC Riverside, should make it rough for the Gator squad.

While the Gators are not in the superstar category of some Division I teams, they're no slouches either. Coach Dave Irwin lost only one of his top six players from last year's team, and expects this year's squad to provide some stiff opposition for the Gators' talented foes in 1981.

In fair weather, Irwin's team may be the best-conditioned in the conference. His "interval training" program includes rigorous running/calisthenic drills between intrasquad singles and doubles matches.

The program consists of a strenuous combination of push-ups, sit-ups, jumping-jacks and stretching exercises,

with court-to-court sprints before and after each calisthenic.

Taking the court this year for the Gators will be returning No. 1-seeded Brent Abel, who, with 1980 No. 2-seeded Steve Dean, was a qualifier in last year's NCAA Division II National Championships.

Dean's last year of eligibility was 1980. Taking his place this year will be Kevin Sverdlik, in his first year at SF State after two years at San Diego City College.

Also returning from last year's team will be No. 3-seeded Al Sisneros, a senior in his second year on the team; No. 4-seeded Reyes and No. 5-seeded Tommy Shea, a senior who was No. 2 in 1979 but was out last season with a shoulder injury. Filling the number six slot will be junior Josh McIntyre.

The Gators' next match is at home against USF on Thursday, March 5 at 2:30 p.m.

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A Rooster celebration for Chinatown tradition

by Lynett Larranaga

The smell of gunpowder permeated the air as the crowd gathered for the Chinese New Year Parade Saturday night. With firecrackers exploding everywhere, the people came in droves and gathered around Kearny Street as the parade began.

The parade, consisting of 86 exhibits, moved at a rooster's pace on the last day of the Chinese New Year celebration. The rooster crowed its tidings of a good year to the beat of drums as it passed the reviewing stand at the corner of Kearny and Jackson streets.

The people in front of the reviewing stand were packed in like sardines. This reporter tried to walk down the sidewalk and instead was pushed and pulled in all directions by people trying to go north and south.

One man complained that he could not see anything from his place on Jackson Street. "I haven't seen anything yet," he said. "I've experienced it."

The parade was held on the edge of Chinatown, an area once called the "commercial center for Chinese-Americans in North America," and was led by Mayor Dianne Feinstein, with other politicians, including S.I. Hayakawa, Fire Chief Andrew Casper, Arlo Smith and Carol Ruth Silver following behind.

It was hard to find anyone who knew the significance of the parade in Chinese culture. But Chinese parades in Chinatown date back to the 19th century when the Chinese first began arriving in large numbers.

This parade, sponsored by the Chinese Chamber of Commerce for the last 20 years, resembles its predecessors, the Portola Festivals and the Panama Pacific International Exposition of 1915. These parades are credited as being "powerful influences for integration" when they shifted Chinese processions from the ghetto to Market Street in 1915.

According to Chinese tradition, the firecrackers are intended to drive away evil spirits who may be about. It must have worked Saturday night because it was a peaceful, happy crowd that milled around Kearny Street.

The crowd reflected the multiracial composition of the city, but it seemed there were a lot of people from out of town.

"I can't see, I can't enjoy it," said Chiu Chang, who was visiting from Los Angeles. "I don't know about the tradition of the parade."

Although one SF State student said he rarely goes to Chinatown because he fears gang violence, it was hard to find any evidence that night of gangs, poverty or racism.

Donna Martin, visiting from Chicago, said she comes to the parade because "it's fun."

"I bring my animals from Sacramento — my nephews and nieces and anyone else they want to bring," said Sam, a San Francisco resident.

Spectators ranged from months-old babies, including one small baby who

walked in the parade, to elderly Chinese people. But for the most part there were young people hanging around, and for them it was a party in the streets.

Ken Wall, from San Mateo, said the procession was a little bit slow, and the bands should have played more music near the end of the parade where he was standing.

But Wall praised the performance of the police department, saying, "They exercised commendable restraint in handling the crowd."

An estimated 250,000 people were in attendance, but even with so many people, Patrolman John Bisordi said the biggest problem was traffic.

"If you're going to have trouble it's going to be on a warm night," Bisordi said. But the warm weather produced only appreciation among the crowd.

There were lots of beautiful women waving from brightly decorated floats, to the delight of the men, who whistled their approval.

But Wall said as he waved back, "I feel like a dirty old man."

One of the perennial bands, which appears in other parades around the state, was the Islam Arabians, facetiously described by Wall as the "Daughters of the American Revolution." But there are few Arabs in the group, just as people who play Arabian instruments. The Islam Arabians are also popular in the Fourth of July Parade in Redwood City.

The restaurants around the parade were full of patrons before and after the parade. Vendors plied their cotton candy, popcorn, balloons and green fluorescent lights in the streets.

The \$2 plastic horns seemed a bargain for one mother whose daughter cried until she got one. Right off Jackson Street behind Kearny was a carnival complete with a ferris wheel and games.

But one of the carnival men said business was slow, that everyone was more interested in the parade.

It was a long parade, and it was particularly long for a small, tired baton twirler who dropped her baton near the end of the parade in front of the Clown Alley hamburger stand.

The blonde girl, one of the Manteca Militaires and only about three-and-a-half feet tall, was shivering in her red and silver outfit, despite the warm weather.

The SF Gay Freedom Day Marching Band and Twirling Cadets were still energetic as they rounded the corner of Kearny Street and came down Columbus.

The flute section was a welcome relief from the other bands, who had mostly given up by the time they neared the end of the parade.

The Twirling Cadets displayed their fancy footwork with seeming ease as they marched down the street.

One group of kids came from Petaluma to show a friend from Chile the San Francisco night life.

"It's just like Chile to him," said Don Howard, a high school student. "We wanted to show him one good time in the City before he leaves for Chile next

week."

"There are seven girls to one guy in Chile, and Petaluma isn't a very exciting place to meet girls," said Howard.

Doc Fai Wong, master of a karate school in San Francisco, said he has participated in the parade for the past four years. He said he joined the parade for the celebration and for publicity for his school.

Ted Louie, an 18-year-old San Franciscan, said he has been in the parade before and that the floats that night were "the same floats as usual."

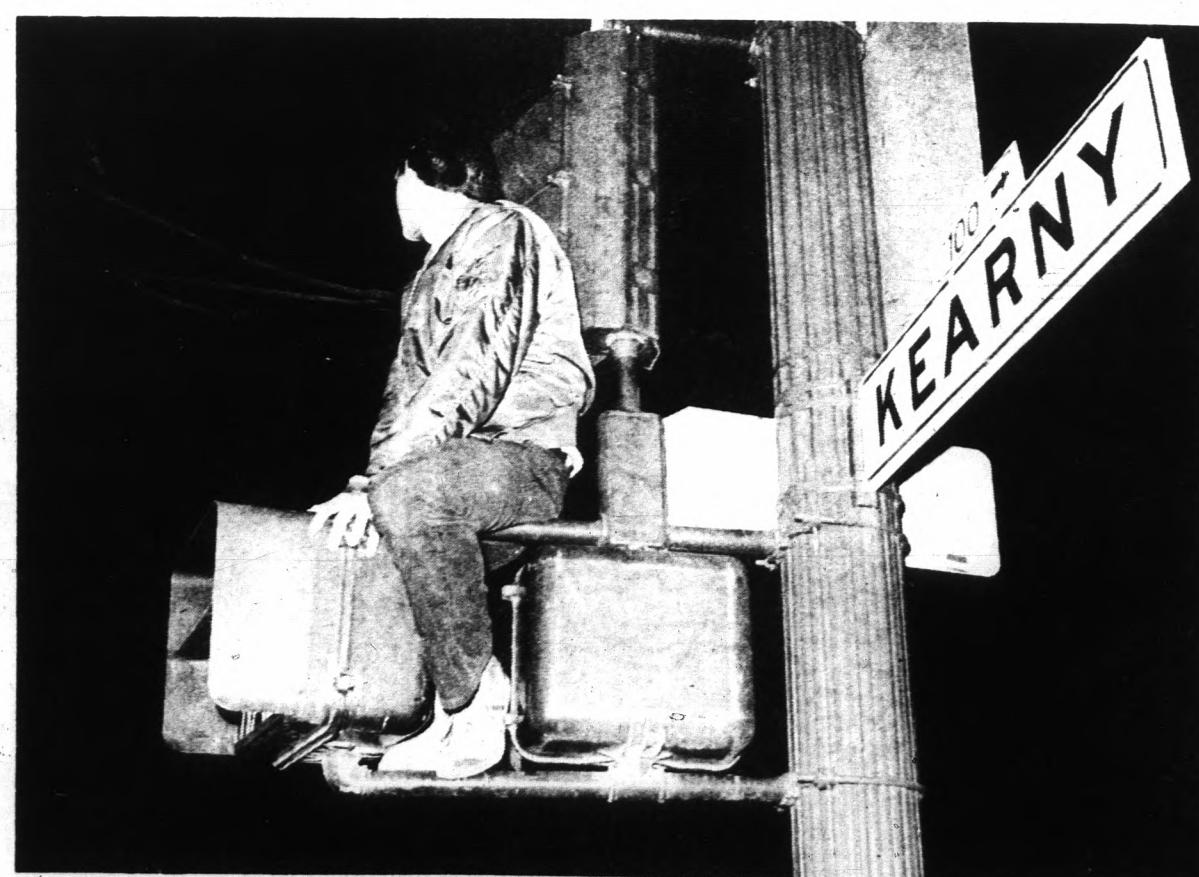
People who parked their cars near Kearny returned to find footprints on their hoods and trunks. Spectators had climbed on police cars, street lanterns and roofs to get a better view of the parade near the reviewing stand.

The climax of the parade, the dance of the dragon, was well worth waiting and being squashed for.

The colorful dragon danced and popped with gunpowder as the crowd roared and applauded. It sounded like machine guns as smoke rose a hundred feet in the air.

The crowd poured into the streets after the mounted police, who served as a wedge between the people and the dragon.

For many people who crowded the city's streets after the parade, the parade wasn't the end of the night's festivities. The freeways were clear but more people flocked to the BART stations than were expected by BART officials.



Clockwise from top: Holding a dragon's head high, a dancer makes his way through the parade; A young woman sits atop a float, waving a delicate scarf; A traditional mask; In an attempt to gain a better vantage point, a spectator climbs aboard a traffic signal; Two small boys take it all in.

Photos by
Tony Roehrick